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# A Comparative Study of the Use of Figurative Language by Plato and St. Paul.

Joseph Boyd Williams
*College of William and Mary*

# A COMPARATIVE STUDY

# OF THE USE OF FIGURATIVE LANGUAGE IN

# PLATO AND ST. PAUL

by

JOSEPH LOYD WILLIAMS

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# PREFACE

In this thesis, a study has been made of the types of figurative language employed by Plato in certain of his dialogues and by St. Paul in selected epistles. The purpose has been to determine whether St. Paul, in his use of figurative language, has been influenced by the qualities of style developed by Plato in his dialogues. Proof will be presented to show that such influence does exist. The character and extent of this influence will be examined.

The plan of presentation will consist of four chapters as follows: "The Nature of Figurative Language", "Paul's Contact with Greek Life and Thought", "The Platonic and Pauline Figures of Speech", and "An Analysis of the Figures of Speech Used by Paul in the Epistle to the Romans and the First Epistle to the Corinthians".

As material for this study, the following works of Plato have been reviewed: the Symposium, the Timaeus, and the Phaedrus. These three dialogues have been treated exhaustively. Some supplementary material has been taken from Book VII of the Republic and the Phaedo. The text used is that of the Loeb Classical Library. Where translations are given, these have been taken from the same volumes. The works of St. Paul that have been considered are: the First and Second Epistles to the Corinthians, the Epistles to the Romans, Ephesians, Phillipians and Colossians. In Chapter Three, which is devoted to the comparative study of the figurative language used

by Plato and Paul; illustrations have been chosen at random from the dialogues and epistles listed. The detailed analysis of the stylistic use of figurative language by Paul has been based on the Epistle to the Romans and the First Epistle to the Corinthians. The text of the New Testament used is that of Westcott and Hort. When translations have been given, they are those in the Authorized Version.

This study was suggested by Dr. A. P. Wagener who has provided skillful and sympathetic guidance in the pursuit thereof. The criticism and guidance of Dr. G. J. Ryan is also deeply appreciated.

# A COMPARATIVE STUDY
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## CHAPTER I

### THE NATURE OF FIGURATIVE LANGUAGE

The purpose of this thesis, as stated in the Preface, has been to carry out a comparative study of the use made of figurative language by Plato and St. Paul, in the effort to show at least some measure of influence exerted by the former upon the latter in this particular phase of literary usage. As a preliminary step, it is desirable to establish the peculiar characteristics of figurative language in general and to define the essential nature of each of the specific figures which will be examined in detail as they are used by the two writers.

The very conception of figurative language demands the existence of a non-figurative or literal language through which the figurative meaning may be made a common concept.[1]

Literal language consists of intuitive concepts--concepts which are common to everybody. These common concepts are apprehended directly. They need no interpretation. They are largely objective reality,

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1. Cf. Urban, Language and Reality, p. 413

the material of sense perception. Thus the term "lion" means the same thing to every normal mind. The figures of objective reality and sense perception do not change, regardless of any verbal treatment they may receive. The outlines of these figures, the color and other physical properties are the same for everyone. Intuitive concepts make up the material which every man possesses. They are the materials with which he forms ideas.

The fundamental principle of figurative language is that the figures in which such language is cast give rise to mental activity of a more ideal nature than mere sensation. We can apply the quality of the figures to more ideal and universal relations. When we can appreciate by intuitive perception the courage of a lion, we gain the idea of courage. When we see the same quality in another situation, we express it by using the figure of the lion.

Besides applying the perceptual experience of the image to building up a general concept in our own minds, we can use it to stimulate other persons to similar mental activity, and to the enjoyment of a reasonably similar experience. A great writer must apprehend the quality of life as a whole and discern the universal in a particular sensuous perception, and use that particular sense perception as a symbol of the universal.[1] A writer must discover a symbol, some analogy

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1 Summarized from Murry, Problem of Style, p. 93

or similitude for the writer's thought which will exercise a like compulsion on the mind of the reader. If the reader has ordinary sensibilities, he will appreciate the value the writer sets forth.[1] These images become symbols for discourse in the realm of ideas - symbols which have become metaphors. "The essential character of every symbol is that it is a metaphor - a word transference from one universe of discourse to another".[2] The historical development of language has been a "word transference" from the objective realm of discourse to the spiritual and the ideal. Murry says, "Metaphor becomes almost a mode of apprehension".[3]

The values of figurative language should not be confined to the field of comprehension alone. The metaphor is a valuable method of exciting emotion. The skill of a writer is not measured by his ability to give an exact picture of an image, but by the emotional experience he can create by the use of images.

The division between figurative and non-figurative language is neither clear-cut nor static. The development of language describes a spiral. The expanded image becomes a symbol. The metaphor becomes universally recognized and

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1 Ibid, p. 96
2 Urban, Op. Cit., p. 433
3 Murry, The Problem of Style, p. 90

for all practical purposes literal. Then it is capable of further expansion, and so our intellectual life ascends a winding stair. "The natural movement of both thought and language is to determine the, as yet, unknown by the known; the general movement of language is from the physical to spiritual."[1] The natural movement of language is from copy to analogy to symbol, and so on through the cycle. Just as the meristematic tissue of the tree gives rise to new growth, so figurative language gives rise to the development of thought. Figurative language, like the growing part of a plant, may be flexible to the point of instability, but it is the growing part of thought pushing through the crust of the empirical into the non-empirical; from its roots in the physical it leads us into the spiritual. It gives direction to the organism of ideas already developed. The dead cells of the tree give the plant substantial form, but the meristematic tissue gives it expansion and direction - yes, its life. That which is the flexible growing part of the tree also is steadily developed into rigid substantial tissue. Our figures of speech are steadily turned into concepts which are generally appreciated and understood.

Hence the study of the figurative language of a philosopher such as Plato and a religious teacher, as well as a philosopher such as St. Paul, is not only of interest as illus-

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1 Urban, Op. Cit. p. 426

trating their stylistic methods, but of the greatest importance as revealing the inmost spirit of their thinking. Figurative language is an individual creation. It is limited and modified by the author's personality and its context. "Metaphor is the unique expression of a writer's individual vision."[1] The context makes it clear whether or not a concept is presented literally or symbolically. Langer says, "All discourse involves two elements which may be called respectively, the context (verbal or practical) and the novelty. The novelty is what the speaker is trying to point out or express. For this purpose he will use any word which occurs to him. The word may be apt or it may be ambiguous or even new; the context seen or stated modifies it and determines just what it means."[2] This necessitates the employment by the writer of a language which has common appreciation, and which is understood generally for the interpretation of the figurative language. The outstanding difference between literal and figurative language is that the former contains a common concept for a race or group; while the latter is an individual creation and requires interpretaion to make the idea it contains common property of the group. Figurative language may in extreme cases, defy

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1 Murry, Op. Cit., p. 39 f.
2 Langer, Philosophy in a New Key, p. 139

interpretation, and remain only significant to its creator. In the same way, figurative language may give rise to various interpretations. When the figurative meaning of an expression becomes a common concept, its meaning becomes fixed and rigid, a part of mathematical, logical language with a fixed and well defined common meaning.

Since language has developed in this way, we may expect the figurative language of each writer to be his own creation, and to reveal his peculiar traits of personality and processes of reasoning. When either thought or stylistic device is recognized in the work of a later writer, the influence of the former upon the latter may be accepted as ipso facto determined. According to the above principle of employing symbolic language, a writer may not only build his images of the raw objective and perceptual material, but he may at any time expand any concept which is the property of current communication by a symbolic use. He may use the previous literature to which he has access, either through adopting the thought, or, if ignoring the thought, by using the images created or the words employed as a stylistic device for conveying his own thought. Thus we may recognize the concepts and images used by the Apostle Paul as Plato's creation, but the context shows us that Paul is using them to serve his own purpose. On the other hand, determination of actual borrowing may be difficult; for a writer may use such material because it is popularly known. The reflection

of a personal contact with it and acceptance of definite influence may be subject to dispute. Hence, in the present presentation, the most that can be done will be to point out what to the feeling of the investigator appears to be influences and borrowings. No categorical claim to absolute certainty is intended. When, however, a previous literature is used as inspiration and model for symbolic expression, we are frequently able to recognize the prototype through examination of the context, for the symbol usually brings along with it bits of its original setting and its original coloring. Hence, the comparative study of the figurative usage of Plato and Paul will help in determining the literary and conceptual indebtedness of the Christian teachers to the classical Greek philosopher.

Figurative language has clothed itself in a variety of well recognized forms, stabilized in their essential elements by the usage of writers during centuries of literary history. They are commonly denominated as figures of rhetoric. The figures which have proved to be most suggestive for the present investigation are the simile, metaphor, allegory, and myth. These will now be defined; starting with the simplest and most direct and proceeding to those which are more complex, and which, therefore, require finer interpretation.

## THE SIMILE

The simile is a very simple method of proceeding from the sensuous to the ideal. The idea is merely compared with

some sensuous or well recognized concept.

## THE METAPHOR

The metaphor is a complete word transference from the sensuous to the ideal. A term is taken from the realm of the intuitive or sensuous and is used to convey ideal meaning. Thus when we say: "He is a lion", we do not convey the idea that the person has the form and physical properties of a lion. We are using one or more qualities of the animal to describe ideal qualities of the man.

## THE ALLEGORY

"The allegory is an extended metaphor".[1] Both are a mode of relating action in two normally unrelated spheres; and, particularly in the case of the allegory, of expressing an underlying truth or teaching, a significant principle by analogy with a happening in the world of realities. Metaphor is the term used to describe the portrayal of such analogy by using one word. When figurative expression of this type is organized into a narrative or continued discourse, it is termed an allegory. A writer can purposely create an allegory by employing figures of common life to express spiritual and ideal realities. He realizes that the ideal meaning must be derived by interpretation. A reader can apply allegorical interpretation to literature whether or not the writer originally meant it to be a literal narrative or an allegory.

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1 cf. Macbeth, The Might and Mirth of Literature, p. 1.

## THE MYTH

The myth represents man's earliest attempt to interpret his environment. He explained his physical environment in terms of his own thoughts and feelings. Either knowingly or ignorantly he used his own thoughts and activities as a figure to express his concept of what was taking place around him. Whether or not the myths were ever conceived literally we have no way of knowing. "The Homeric Greeks probably did not believe in Apollo as an American fundamentalist believes in Jonah and the whale, yet Apollo was not a literary fancy, a pure figment..... He was one of the prime realities--the Sun, the God, the Spirit from which man received inspiration... they (myths) were figures of thought, and the only figures that really bald and creative thought knew."[1] Whether or not the myths were accepted literally at first is not as important to this study as the fact that they gave to both religion and philosophy terms with which to work. Religion can express its deepest insights by using the language of the myth; "as not only Plato but all the religious geniuses of all times and all peoples have discovered"[2]. The earliest essays in philosophical composition used the language of the myth. Gradually philosophy evolved a language of its own; but the language was made up in a large part of terms borrowed from

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1 cf Langer, Op. Cit., p. 190
2 cf Urban, Op. Cit., P. 592

mythology.

## THE PROVERB

The proverb is a shorter form of allegory. It consists of a common observation of certain objective relations to which a symbolic meaning may be applied by a large number of people.

Certain other rhetorical devices contain within themselves the qualities of figurative language when used to illuminate and vitalize literary work. They are the encomium, the inspirational climax of praise, the dramatic setting, allusions to contemporary life, (contained especially in similes and metaphors), and quotations from earlier literature. They have been included in this investigation because they supplement so strikingly the evidence drawn from the more stereotyped figures of rhetoric upon the relation of Paul's literary style to that of Plato.

# CHAPTER II

## PAUL'S CONTACT WITH GREEK LIFE AND THOUGHT

The dependence of Paul upon Plato for forms of literary expression, for turns of thought, and even sometimes for the mold into which he cast his reflective utterances--which dependence constitutes the theme of the following chapter--has its foundation in the circumstances of Paul's own life and training. Paul was born and educated in the city of Tarsus, the principal city of the section of Asia Minor known as Cilicia. The importance of Tarsus as a center of Hellenistic philosophy will be touched upon later. But in every aspect of life the contact of a citizen of the city with Greek culture was intimate.

The conquests of Alexander brought a great part of Asia into the sphere of Greek influence. Cities were dominated by Greek ideas, and made to conform as much as possible to the Greek ideal of urban life. The way was opened for the Greek conception of life to spread over all Asia and Egypt. This is especially true of those sections of Asia which, after Alexander's death, came under the rule of the Seleucid dynasty. The Seleucid monarchs welcomed Greek settlers. They encouraged the founding of cities patterned on the Greek type and gave them some measure of self government.

The Greek way of life was the life of the city. A

civilized life meant city life to the Greeks. The Hellenized cities of Asia and Asia Minor possessed the essential features of Greek city life: paved streets and squares, water supply and drainage, hygienic markets, extensive school buildings and libraries, stone theatres, athletic grounds and race courses, elaborate temples and altars.

Education was centered in the gymnasia under the direction of officials called gymnasiarchs. A settlement without a gymnasium could not hope to be regarded as a city. A young man usually finished the athletic and cultural training of the gymnasium; then he selected a teacher if he desired higher learning. A man was not considered educated unless he had read Homer and Plato. The same books and plays were read in all cities throughout the Hellenistic world.

The Hellenistic period was characterized by its prolific production of writers. Many men sought recognition as authors. The wealthy Hellenistic rulers endowed writers who were thus enabled to give their whole time to literary efforts. Books were plentiful and easily obtained. It was during this period that the scholars at Alexandria did their best work in criticism and in cataloging the texts of the Greek classics. The Hellenistic period indeed is characterized more for its work in grammar and textual criticism than by its creative production.[1]

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1. Cf. Rostovtzeff; History of the Ancient World, Vol.I, The Orient and Greece, pp. 364-395; Trever, History of Ancient Civilization, Vol. I, The Ancient Near East and Greece, pp. 471-524.

The conquest by the Romans brought no changes in the preponderance of Greek influences. The Romans administered the affairs of government and the law. But the culture of the orient was Hellenistic, not Roman. Paul expressed the pride of a citizen of a Greek city when he said to the Roman centurion in the Acts of the Apostles (21:39): Ἐγὼ ἄνθρωπος μέν εἰμι Ἰουδαῖος, Ταρσεὺς τῆς Κιλικίας, οὐκ ἀσήμου πόλεως πολίτης

This was Paul's answer to the centurion . Paul had asked permission to speak. The centurion did not know Paul was a Jew; therefore, he said (Acts 21:37): Ἑλληνιστὶ γινώσκεις; Paul answered this by telling the centurion that he was from Tarsus.

Thus Paul was born, reared and educated in Greek surroundings. Though he sprang from a Hebrew family, he was a Roman citizen. (Acts 22:28): ἀπεκρίθη δὲ ὁ χιλίαρχος Ἐγὼ πολλοῦ κεφαλαίου τὴν πολιτείαν ταύτην ἐκτησάμην. ὁ δὲ Παῦλος ἔφη Ἐγὼ δὲ καὶ γεγέννημαι

The intimate acquaintance of Paul with Greek life of his time supplied material for allusion in simile and metaphor and tinged his writings in other respects as well. But his acquaintance went deeper than this and must be under-

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stood as it affects directly the validity of conclusions drawn in Chapter Three. Reference has already been made to the fact that Tarsus, the home city of Paul, was a center for the study of Greek philosophy. In such an environment, Paul was reared. He was brought up in immediate contact with Greek athletic and municipal life.[1] The tongue and soul of Hellenism was planted in him as he grew up in Tarsus.[2]

Charles Johnston[3] comments on the zeal with which the inhabitants gave themselves to the study of philosophy and suggests two ardent disciples of Plato who may have been themselves heard, or whose works may have been studied in Tarsus. "Nestor" says Johnston, "was a disciple of Plato and Paul may have seen and listened to Nestor."[4]

The second and most important Platonist whom Johnston cites is Philo of Alexandria. Speaking of Philo, he says: "Tarsus whose inhabitants, according to Strabo, applied themselves to the study of philosophy with such ardor that they surpassed Athens, Alexandria and every other place where there were schools and lectures of the philosophers would, in all probability, be among the first to take up the works of such a distinguished disciple of Plato."[5]

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1. Cf. Ramsay, Teachings of Paul in the Light of the Present Day pp. 49, 445
2. Cf. Deissman, Paul, p. 41
3. Cf. "Paul and Philo" "Constructive Quarterly I, 810-825, See also Glover, Paul of Tarsus, p. 6
4. Ibid., p. 819.
5. Ibid., p. 818.

Thus, a comparison of a passage from the First Epistle to the Corinthians (15:47-49) with a passage from Philo's work shows that Paul was familiar with the writings of Philo. Philo, according to Johnston, writes:

> "Dual is the race of men. For one is the heavenly man and the other is the earthly man. Now the heavenly man as being born in the image of God, is wholly without part in the corruptible and earthly being. But the earthly man is made of matter which he calls dust."[1] (Compare this passage with the one in the First Epistle to the Corinthians 15:47-49 A.V.):

> "The first man is of the earth, earthy: the second man is of heaven. As is the earthy, such are they also that are earthy: and as is the heavenly, such are they also that are heavenly. And as we have borne the image of the earthy, we shall also bear the image of the heavenly."

Paul displayed a comprehension of the thought and temper of the Hellenistic world in which he lived when he wrote (I Cor. 1:22): ἐπειδὴ καὶ Ἰουδαῖοι σημεῖα αἰτοῦσιν καὶ Ἕλληνες σοφίαν ζητοῦσιν.

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1 Quoted by Johnston (Ibid, p. 815) from Philo, Legum Allegoria I, 12: Ed. Cohn Vol. I P. 69

He evaluates the dialectic method in the following passage (I Cor. 1:17): οὐ γὰρ ἀπέστειλέν με Χριστὸς βαπτίζειν ἀλλὰ εὐαγγελίζεσθαι, οὐκ ἐν σοφίᾳ λόγου, ἵνα μὴ κενωθῇ ὁ σταυρὸς τοῦ Χριστοῦ.

Paul is fully conscious that the Gospel cannot be propagated by force of reason alone, and that it cannot be apprehended by the dialectic method (I Cor. 1:18): ὁ λόγος γὰρ ὁ τοῦ σταυροῦ τοῖς μὲν ἀπολλυμένοις μωρία ἐστίν, τοῖς δὲ σωζομένοις ἡμῖν δύναμις θεοῦ ἐστίν.

No one but a man brought up in the atmosphere of philosophic lectures and debate would make the following allusion (I Cor 1:20): ποῦ σοφός; ποῦ γραμματεύς; ποῦ συνζητητὴς τοῦ αἰῶνος τούτου; οὐχὶ ἐμώρανεν ὁ θεὸς τὴν σοφίαν τοῦ κόσμου τούτου

The world did not approach God by wisdom but through the more dramatic appeal of the cross (I Cor. 1:21): ἐπειδὴ γὰρ ἐν τῇ σοφίᾳ τοῦ θεοῦ οὐκ ἔγνω ὁ κόσμος διὰ τῆς σοφίας τὸν θεόν, εὐδόκησεν ὁ θεὸς διὰ τῆς μωρίας τοῦ κηρύγματος σῶσαι τοὺς πιστεύοντας.

Paul realizes the contrast between proclaiming Christ and the dialectic method of arriving at conclusions. He realizes that the crucifixion of Christ and its effect is out of the realm of speculation, but he is keenly aware of its power among the masses.

The dialectic method and speculation does not move the masses. He quotes a passage from the Old Testament to support his position[1] (I Cor. 1:19): ἀπολῶ τὴν σοφίαν τῶν σοφῶν καὶ τὴν σύνεσιν τῶν συνετῶν ἀθετήσω.

Philosophy is rejected, not because of any inherent evil, but because it is not a method of dealing with the masses. Paul calls the preaching of the cross the foolishness of God, and the weakness of God.[2] He realizes that it is dramatic and emotional rather than speculative. He is taking cognizance of the fact that emotion is the only force to move the masses as well as the comparatively few thinkers. "The world by wisdom knew not God".[3]

The following passage proves that he considered the majority of people he wished to reach unable to appreciate any philosophical approach to the problem of finding God (I Cor. 1:26): βλέπετε γὰρ τὴν κλῆσιν ὑμῶν, ἀδελφοί, ὅτι οὐ πολλοὶ σοφοὶ κατὰ σάρκα, οὐ πολλοὶ δυνατοί, οὐ πολλοὶ εὐγενεῖς.

1 Quoted by Paul from (Isa. 29:14).
2 I Cor. 1:25
3 See above p. 16

Everybody is not wise, neither is everyone concernod with a philosophical approach to God.

Paul's allusion to philosophy in the letter to the Colossians is an illustration of his appreciation of philosophic writings (Col. 2:8): βλέπετε μή τις ὑμᾶς ἔσται ὁ συλαγωγῶν διὰ τῆς φιλοσοφίας καὶ κενῆς ἀπάτης κατὰ τὴν παράδοσιν τῶν ἀνθρώπων, κατὰ τὰ στοιχεῖα τοῦ κόσμου καὶ κατὰ Χριστόν.

After this allusion to philosophy, he continues, (Col. 2:10): καὶ ἐστὲ ἐν αὐτῷ πεπληρωμένοι, ὅς ἐστιν ἡ κεφαλὴ πάσης ἀρχῆς καὶ ἐξουσίας,

This concept will be later shown to be a part of Plato's imagery.[1]

1 See Chapter III p. 71.

# CHAPTER III

## THE PLATONIC AND PAULINE USE OF FIGURES OF SPEECH

In the previous chapter it has been shown that St. Paul was brought up in an environment steeped in Hellenistic culture. Particularly pertinent to our enquiry is the fact that the city of Tarsus in which he was reared was a center for the study of philosophy. It has been suggested that Paul may have had contact with Philo and Nestor who were ardent disciples of Plato. Some examples have been cited from the Epistles which show Paul's immediate contact with Greek philosophy and his interest in it.

A clearer appreciation of the indebtedness of Paul to the writings of Plato in choosing the mold in which both his thought and his language should be cast,will be gained by an examination of the figurative language used by each. The present chapter will,therefore,present a survey of certain characteristic and conspicuous figures of speech employed by Plato,which constitute also an essential element in Paul's literary style. The analysis is concerned primarily with the works of Plato and Paul mentioned in the Preface together with some supplementary examples chosen at random from other works. The figures analyzed are those mentioned in Chapter one.

The myth is a conspicuous device in Plato's writings. Four notable ones are, "The Charioteer and the Winged Horses", in the Phaedrus,[1] The "Halving of Man" in the Symposium,[2] "The Birth of Love" in the Symposium,[3] and "The Cave" in the Republic.[4]

The first myth that will be considered is the story of a charioteer driving a pair of winged horses introduced in the Phaedrus.[5] It is told by Socrates. The horses of the gods are all good and of good descent;[6] but the human soul drives a pair, one of which is a splendid animal but the other is a mean beast.[7] The good horse stands at the right, and has clean limbs. He carries his neck high, has an aquiline nose, is white in color, and has dark eyes. The driver does not need a whip or rein, but guides him with a word. The other horse is shaggy-eared, and has crooked limbs. He is difficult to control, even with whip and spurs. When Zeus goes to a feast or banquet, all the gods follow after him, up to the vault of heaven. The gods have well matched horses, and can easily drive up to the top, where they take their place on the outer surface of heaven. There

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1. 246A - 256E
2. 189D - 193D
3. 203B - 204C
4. 514A - 516D
5. Phaedrus, 246A - 256E
6. Ibid. 246A
7. Ibid. 253D - 253E

they are turned round to behold wonderful things. The revolution is completed when the charioteer brings his horses down and gives them ambrosia and nectar at the manger.

Mortal souls, however, who wish to follow God to this place where they can "feed on eternal verities"[1], have a great difficulty in getting the bad horse to make the ascent. Those most like God are able to be lifted up into the outer region, but the bad horse is so unruly that they are not able to see many things. Their view is not complete. Some souls are unable to reach the outer region and there is much confusion, rivalry, and collision. These go away and feed on opinion. The soul that has seen most will enter into the birth of a man who is to be a philosopher. The souls enter into different grades of men according to the amount they have seen in their circuit through the realm above the heaven.[2]

The model upon which this myth is built is the chariot race of Plato's time; but it is given a fanciful touch through introducing the figure of winged horses and placing the setting of the story in the realm of the immortals. Plato thus combines figures from mythology and everyday life.

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1 Ibid. 247 E
2 Ibid. 246 A - 249 A

To this myth Plato gives an allegorical interpretation. He has created it for the purpose of describing by indirect concept what cannot be apprehended directly (Phaedrus, 246A):

περὶ δὲ τῆς ἰδέας αὐτῆς ὧδε λεκτέον· οἷον μέν ἐστι, πάντη πάντως θείας εἶναι καὶ μακρᾶς διηγήσεως, ᾧ δὲ ἔοικεν, ἀνθρωπίνης τε καὶ ἐλάττονος· ταύτῃ οὖν λέγωμεν, ἐοικέτω δὴ ξυμφύτῳ δυνάμει ὑποπτέρου ζεύγους τε καὶ ἡνιόχου.

It is not within human power to describe the form of the soul. The discourse would be too long; but is is within human power to describe it briefly in a figure. Having introduced the figure, he proceeds to give an allegorical interpretation of each feature. He develops the meaning of the wings, particularly, in minute detail by an extended discourse.[1]

The following discussion of his expansion of the literal concept of the wing will also show how he has carried the myth along as he develops its allegorical interpretation. The interpretation is woven into the myth so that myth and interpretation make up a continuous discourse.

The wing is that part of the soul which partakes of divine nature. The wings of the soul are nourished and caused to grow by wisdom, goodness and similar qualities. Opposite

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1 Ibid. 246 A - 253 C

qualities such as violence, cause the wings to waste away and to be destroyed.[1] Plato has introduced the characters of the story before he starts his interpretation of the wings. Then follows a description of the struggle to reach the place where the soul can feed on eternal verities.[2] Many souls must go away and feed on opinion, but the realm above the earth is the best pasturage to feed on and develop the wings (Phaedrus 248B - 248C): οὗ δ' ἕνεχ' ἡ πολλὴ σπουδὴ τὸ ἀληθείας ἰδεῖν πεδίον οὗ ἐστίν, ἥ τε δὴ προσήκουσα ψυχῆς τῷ ἀρίστῳ νομὴ ἐκ τοῦ ἐκεῖ λειμῶνος τυγχάνει οὖσα, ἥ τε τοῦ πτεροῦ φύσις, ᾧ ψυχὴ κουφίζεται, τούτῳ τρέφεται.

The object of all this struggle is to reach the realm above where the soul will grow and be nourished.

If the soul follows after God and sees any of the truths, it will not be harmed; but if it fails to see or fails to follow what it does see, it is filled with evil and forgetfulness and loses its wings. The human soul must have a recollection of those things which it beheld when it made this

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1. Ibid. 246 E

2. Ibid. 248C -

journey with God and rose into real being. If a man employs such memories rightly, he is always becoming perfect.[1] He is turning his attention toward the divine.

The earthly copies of justice and temperance have no light in them. But those who have an adequate recollection of the realities they perceived when the soul was following God,[2] can see in these images the true nature of which they are only a copy. At a former time, the soul saw beauty in all its light and brightness. It followed after Zeus, and was in a state of perfection. It saw beauty in its pure state. That was the time before the soul was entombed in the body and experienced evils.[3]

Plato then describes the effect of the beautiful on men. If they have any recollection of the realities they perceived when their souls followed Zeus, they recognize beauty of body as a copy of real beauty. Therefore, their wings are nourished and made to grow. Since beauty is of the realm that provides nourishment for the wings, when they see its copy, the wings begin to grow. If men have not been newly initiated, or have been corrupted, they do not grow wings, but proceed to lust and begetting like a beast.[4] In this way, Plato shows how love can be an uplifting

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1.Ibid. 249 B - 249 D
2.Ibid. 247 D - 247 E
3.Ibid. 250 B - 250 C
4.Ibid. 250 E - 251 A

power or a degrading influence according to the type of soul a man has. The soul that has followed Zeus loves an individual who has a philosophical and lordly nature. When such a one is found, the follower of Zeus tries to give him a lordly character. Both lover and beloved spend their time in company with learning and philosophy.

After this involved interpretation of the wings, Plato begins an interpretation of the horses. The good horse is, symbolically, temperance and modesty, a follower of true glory. He is guided by reason. The bad horse is, symbolically, insolent pride. He represents the lower urges and the vicious nature of man. The good horse is the noble nature. By this allegory, Plato describes the struggle between evil and noble desires.

The following analysis will illustrate Plato's ramifications in his use of the myth. He presents to the reader first in a few words, the figure of the charioteer and horses. He then immediately tells why the soul is mortal or immortal. It is immortal when it is fully winged. When it loses its wings and settles down to an earthly body, it is mortal.[1] After he states this principle, he proceeds to tell why the soul loses its wings.[2] The function of the wing is to carry that which is heavy up to the place where dwells the race of the gods. The wing is that part of the body which par-

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1 Ibid. 246 C
2 Ibid. 246 D

takes of divine nature. It is nourished by beauty, wisdom and goodness which are parts of divine nature. The opposite qualities destroy the wings.[1] The gods can easily go to the top of the vault of heaven and take their place where they can behold the things outside of heaven, but mortals have a harder struggle because of the bad horse.[2] The realm above the heaven is where the soul beholds reality.[3] This is the place where the wings of the soul are nourished.[4] But many souls cannot reach this place because of the bad horse. They are carried round beneath the vault of heaven and break their wings. Those who do make the ascent cannot see all there is to be seen, because they are troubled by the bad horse. The soul that sees the most realities enters into the birth of a man who is to be a philosopher.[5] Only the philosopher's soul has wings.[6] The other souls lose their wings because they have not reached the place where they could be nourished by the divine. These souls go into the various grades of men according to the amount they were able to see while they were following the gods.[7]

There follows next a description of the method by which the souls of men regain their wings.[8] Memory is then intro-

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1 Thus he interprets as he develops the myth.
2 Ibid. 247 A - 247 B
3 Ibid. 247 D
4 Ibid. 248 B
5 Ibid. 248 D
6 Ibid. 249 A - 249 C
7 Ibid. 248 D - 248 E
8 Ibid. 248 E - 249 C

duced as a recollection of those things the soul once beheld. (Phaedrus 249C): τοῦτο δ' ἐστὶν ἀνάμνησις ἐκείνων, ἃ ποτ' εἶδεν ἡμῶν ἡ ψυχὴ συμπορευθεῖσα θεῷ καὶ ὑπεροφθῶσα ἃ νῦν εἶναι φαμεν, καὶ ἀνακύψασα εἰς τὸ ὂν ὄντως.

This constitutes an allusion to the realm above the heaven which was introduced in 247 C. When a man sees beauty on earth, he remembers the ideal beauty, and feels his wings beginning to grow.[1] Those who can remember can see in the earthly copies of justice and temperance the nature of that which they imitate. Then is introduced for the third time, an allusion to the realm which was first introduced in 247C.[2]

The discussion of memory is now laid aside to return to the consideration of beauty which has been introduced above. It was the most brilliant of all the visions and, therefore, appeals to sight which is the sharpest of our physical senses. The effect of a beautiful body on men is described. Those who have adequate recollection of the realities of the upper world react to beauty in any form by growing wings.[3] This, Plato interprets as a spiritual love which leads men to philosophy and pure beauty.[4] Those who have no recollection of divine things turn to licentious behavior.[5]

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1 Ibid. 249 D - 249 E
2 Cf. Ibid. 250 B - 250C
3 Ibid. 251 A - 251 E
4 Ibid. 253 A - 253 B
5 Ibid. 250 E - 251 A

Next is developed the concept of following after the different gods. The followers of Zeus seek after a lover who has a soul like Zeus, who is philosophical and lordly in nature.[1] Those who follow Ares turn their love into murder and violence.[2]

Plato has developed all these philosophical principles in his interpretation of the wings.[3] He then considers the good and bad horse and the charioteer. The struggle of the charioteer and the good horse with the vicious horse is interpreted as the mind and the good qualities struggling with the impulse toward licentious behavior. (Phaedrus 256A-256B): Ἐὰν μὲν δὴ οὖν εἰς τεταγμένην τε δίαιταν καὶ φιλοσοφίαν νικήσῃ τὰ βελτίω τῆς διανοίας ἀγαγόντα, μακάριον μὲν καὶ ὁμονοητικὸν τὸν ἐνθάδε βίον διάγουσιν, ἐγκρατεῖς αὐτῶν καὶ κόσμιοι ὄντες, δουλωσάμενοι μὲν ᾧ κακία ψυχῆς ἐνεγίγνετο, ἐλευθερώσαντες δὲ ᾧ ἀρετή· τελευτήσαντες δὲ δὴ ὑπόπτεροι καὶ ἐλαφροὶ γεγονότες τῶν τριῶν παλαισμάτων τῶν ὡς ἀληθῶς Ὀλυμπιακῶν ἓν νενικήκασιν, οὔ μεῖζον ἀγαθὸν οὔτε σωφροσύνη ἀνθρωπίνη οὔτε θεία μανία δυνατὴ παρασχέσθαι ἀνθρώπῳ.

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1 Ibid. 252 D - 253 A
2 Ibid. 252 C
3 Ibid. 246 A - 253 C

This is an additional interpretation of the struggle introduced in 248 B. The idea is further developed by presenting the analogy between the distraction caused by the bad horse,[1] and those who are occasionally overcome, but who struggle to be virtuous. These will live a happy life and eventually receive their wings.[2]

In the Symposium,[3] the myth of "The Halving of Man" is related. This is much more concise and less intricate in its telling and interpretation than the previous one. The narrative is placed in the mouth of Aristophanes who is guest at a dinner given by Agathon for Socrates and his friends.

Originally, man was globular in shape. He had four legs, four arms and two faces. He was twice over the man he was at present. There were three sexes, male, female and male-female. But man conspired against the gods, and the gods cut him in two, thereby reducing his strength. Each half went about seeking the other half of himself. When they found each other, they wound their arms about each other and refused to do anything apart. If one half died, the other went about embracing any other half of man it could find. This was about to result in the destruction of the race, because the halves would not let go of each other to work or to eat. Zeus, therefore, took pity and

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1. Ibid. 248 A
2. Ibid. 256 D
3. 189 D - 193 C

organized the sexual organs for satiety and propagation.

Each half is constantly searching for the half that will fit him. Those halves which were originally parts of the composite sex form the male and the female union. Those which were parts of men love men. Those women who incline toward other women were originally parts of the female.

This fanciful story is used by Plato to prove that love is a higher than mere sexual attraction. (Symp. 192C-192D): οὐδενὶ γὰρ ἂν δόξειε τοῦτ' εἶναι ἡ τῶν ἀφροδισίων συνουσία, ὡς ἄρα τούτου ἕνεκα ἕτερος ἑτέρῳ χαίρει συνὼν οὕτως ἐπὶ μεγάλης σπουδῆς· ἀλλ' ἄλλο τι βουλομένη ἑκατέρου ἡ ψυχὴ δήλη ἐστίν, ὃ οὐ δύναται εἰπεῖν, ἀλλὰ μαντεύεται ὃ βούλεται καὶ αἰνίττεται.

No one, therefore, should think of the pleasure of being together as a mere amorous connection. It is the expression of a vague longing which cannot be satisfied.

The basis of this myth is the idea of man's fall from favor with God. His craving for entirety is his desire to be brought to God. If man continues to be disorderly toward heaven, he will suffer further reduction of strength. The implication is that man increases his strength by right living.[1]

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1 Symp. 193 A

A third myth is that of the "Birth of Love" in the Symposium.[1] It is placed in the mouth of the wise woman, Diotima, whom Socrates consulted for a definition of love.

When Aphrodite was born, the gods made a great feast. Among the company was" ὁ τῆς Μήτιδος υἱὸς Πόρος ", Resource, the son of Cunning. "Πενία ", Poverty, came to beg. Resource had become tipsy, and was asleep in the garden of Zeus. Poverty lay down beside him and conceived Love. Therefore, because Love's mother was poor, he also is poor, but as a son of Resource, he is always able to care for himself by some stratagem. He is neither mortal nor immortal; so he is always dying and reviving. He is neither wealthy nor resourceless. He stands betwixt wisdom and ignorance.

This myth is conceived in the spirit of mythology. Plato uses it to show the driving power of love. The Gods do not desire to be wise because they are already wise. The ignorant, on the other hand, do not desire to be wise. They are satisfied with themselves. The followers of wisdom are of the intermediate sort, because Love is neither mortal nor immortal. He follows after wisdom. Man cannot attain perfect wisdom; he must be continually pursuing it. The true followers of wisdom are never satisfied.

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1. 203 B - 204 C

The final myth to be considered is that of the figures in the cave.[1] It is placed in the mouth of Socrates who is giving an account of his conversation with Glaucon.

The myth starts with the description of the cave with a long entrance open to the light entirely across its width. The men who dwell in this case have been fettered so that they cannot move their heads or bodies. They can only look forward. Behind and above them is a fire. Between the prisoners and the fire is a roadway along which a wall has been built. Men carry all kinds of implements along the wall. These images are reflected by the fire on the wall in front of the prisoners. They have never seen anything real, either themselves or the passing objects. Therefore, they believe the shadows to be real.

When one of these prisoners is brought out into the light, he cannot see any of the realities because his eyes cannot stand the light of the sun. He must gradually become accustomed to the light. He must first discern the objects by their shadows. Later, he can look at images reflected from the water. He can look at the heavens only by night. Gradually, however, he becomes able to look directly at Realities.

The source of this imagery of the cave has never been

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1 Republic Book VII, 514 A - 518 D

determined with absolute certainty. It may have its basis in the ceremonies attending the ritual of initiation into one of the great mysteries. The interpretation is plain. Plato himself says (Republic VII - 517A,B): Ταύτην τοίνυν, ἦν δ' ἐγώ, τὴν εἰκόνα, ὦ φίλε Γλαύκων, προσαπτέον ἅπασαν τοῖς ἔμπροσθεν λελεγμένοις, τὴν μὲν δι' ὄψεως φαινομένην ἕδραν τῇ τοῦ δεσμωτηρίου οἰκήσει ἀφομοιοῦντα, τὸ δὲ τοῦ πυρὸς ἐν αὐτῇ φῶς τῇ τοῦ ἡλίου δυνάμει· τὴν δὲ ἄνω ἀνάβασιν καὶ θέαν τῶν ἄνω τὴν εἰς τὸν νοητὸν τόπον τῆς ψυχῆς ἄνοδον τιθεὶς οὐχ ἁμαρτήσει τῆς γ' ἐμῆς ἐλπίδος, ἐπειδὴ ταύτης ἐπιθυμεῖς ἀκούειν·

The cave is the region of the objective and visible. The light of the fire corresponds to the light of the sun or physical light. The world above the cave is the region where we behold reality, and the idea of the good. The idea of the good is the cause of all things, the source of true wisdom.[1]

Plato created these myths to serve as allegories for the truths he wished to teach. He used them as teaching devices. He states at the beginning that he is using them as allegories. When he approaches the question of the form of the soul, he points out that it is not within human power

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1. Republic VII 517 B - 517 C

to describe it. The only way for human power to describe it is in a figure.[1] He introduces the myth of the charioteer with these words (Phaedrus, 246 A): ταύτῃ οὖν λέγωμεν. ἐοικέτω δὴ ξυμφύτῳ δυνάμει ὑπόπτερου ζεύγους τε καὶ ἡνιόχου.

He created the myth of "The Halving of Man" to lead up to his conclusion that love is the seeking for entirety.[2]

He introduces the myth of the cave with these words, (Republic VII, 514 ): Μετὰ ταῦτα δή, εἶπον, ἀπείκασον τοιούτῳ πάθει τὴν ἡμετέραν φύσιν παιδείας τε περι καὶ απαιδευσίας.

It is carried along by such devices as "picture men", etc. (514A), "conceive of them", (514A) and"see them" (514B). The primary purpose of the myth, as has been shown by the analysis given, is to serve as an allegory or illustration. "Plato hardly attempted to create a language of higher philosophy. He argues in the concrete example:- he takes refuge in metaphor and poetry and myth when he must attempt to give expression to the highest philosophical ideas."[3]

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1.Phaedrus, 246 A
2.See above p. 30
3.William Ramsay, Teachings of Paul in the Light of the Present Day, p. 171

Paul, too, employs the myth and presents its allegorical interpretation. As compared with Plato, however, the delight in telling the story itself and its consequent pictorial value as an element of style is lacking. Paul does not develop the myth as a self-contained unit in any of his writings. He merely alludes to it as a means to illuminate and strengthen his argument.

In the Epistle to the Romans,[1] Paul introduces the story of Abraham receiving circumcision,[2] as a seal of the covenant between him and God. God appeared to Abraham and told him that he would make a covenant with him. His children would be as the sands of the sea. The sign of this covenant was circumcision. Abraham thought that God would give him seed through Ishmael, but God told him he would give him a son even though he was old. Abraham, therefore, had all his household circumcised because he believed God would do what he promised.

This faith and obedience is the point of St. Paul's argument in Romans. He uses the myth to prove that man is justified by faith and not by the law. He assumes that the story is known to his reader and merely alludes to it (Rom. 4:2): εἰ γὰρ Ἀβραὰμ ἐξ ἔργων ἐδικαιώθη, ἔχει καύχημα· ἀλλ' οὐ πρὸς θεόν.

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1. Chapter 4:1-25
2. Genesis, 17:9-27

His faith was reckoned to him when he was in uncircumcision, as a seal of his faithfulness.[1] Paul argues that Abraham was the father of the uncircumcised who should believe. (Rom. 4:11,12): καὶ σημεῖον ἔλαβεν
περιτομῆς, σφραγῖδα τῆς δικαιοσύνης
τῆς πίστεως τῆς ἐν τῇ ἀκρο-
τῆς πίστεως τῆς ἐν τῇ ἀκρο- ία
βυστίᾳ, εἰς τὸ εἶναι αὐτὸν πατέρα
πάντων τῶν πιστευόντων δι'
ἀκροβυστίας, εἰς τὸ λογισθῆναι
αὐτοῖς τὴν δικαιοσύνην, καὶ
πατέρα περιτομῆς τοῖς οὐκ ἐκ
περιτομῆς μόνον ἀλλὰ καὶ τοῖς
στοιχοῦσιν τοῖς ἴχνεσιν τῆς
ἐν ἀκροβυστίᾳ πίστεως τοῦ
πατρὸς ἡμῶν Ἀβραάμ.

The promise was not given to Abraham because he kept the law, but because he was faithful. He was faithful before he was circumcised; therefore, he received circumcision as a

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1.Rom 4: 9, 10.

seal that he would be the father of all those who believed when they were uncircumcised.

Paul describes Abraham's faith in the following manner. (Romans 4:18-22): Ὃς παρ' ἐλπίδα ἐπ' ἐλπίδι
ἐπίστευσεν εἰς τὸ γενέσθαι αὐτὸν
πατέρα πολλῶν ἐθνῶν κατὰ τὸ
εἰρημένον· οὕτως ἔσται τὸ σπέρμα
σου· καὶ μὴ ἀσθενήσας τῇ πίστει
κατενόησεν τὸ ἑαυτοῦ σῶμα ἤδη
νενεκρωμένον, ἑκατονταετής που
ὑπάρχων, καὶ τὴν νέκρωσιν τῆς
μήτρας Σάρρας· εἰς δὲ τὴν ἐπαγγελίαν
τοῦ θεοῦ οὐ διεκρίθη τῇ ἀπιστίᾳ
ἀλλὰ ἐνεδυναμώθη τῇ πίστει,
ἀλλὰ ἐνεδυναμώθη τῇ πίστει,
δοὺς δόξαν τῷ θεῷ καὶ πληρο-
φορηθεὶς ὅτι ἐπήγγελται δυνατός
ἐστιν καὶ ποιῆσαι· διὸ καὶ ἐλογίσθη
αὐτῷ εἰς δικαιοσύνην. Paul's faith is a type of the Christian faith. Abraham believed God would give him a son though his body was dead. That was imputed to him for righteousness. The Christian must believe on God who also raised up the dead body of Christ. (Romans 4; 23, 24):

Οὐκ ἐγράφη δὲ δι' αὐτὸν μόνον
ὅτι ἐλογίσθη αὐτῷ, ἀλλὰ καὶ δι'
ἡμᾶς οἷς μέλλει λογίζεσθαι, τοῖς
πιστεύουσιν ἐπὶ τὸν ἐγείραντα Ἰησοῦν
τὸν κύριον ἡμῶν ἐκ νεκρῶν.

Similar in treatment is the myth of the entrance of sin into the world.[1] The story itself of the temptation and fall is introduced through allusion rather than narrative (Romans 5:12): Διὰ τοῦτο ὥσπερ δι' ἑνὸς
ἀνθρώπου ἡ ἁμαρτία εἰς τὸν κόσμον
εἰσῆλθεν καὶ διὰ τῆς ἁμαρτίας ὁ θάνατος,
καὶ οὕτως εἰς πάντας ἀνθρώπους ὁ
θάνατος διῆλθεν ἐφ' ᾧ πάντες ἥμαρτον.

Thus Paul summarizes the story briefly. This is as near as he ever comes to stating a myth in a unit.

Adam is the figure of him that was to come.[2] Paul draws an analogy between Adam and Christ in the following way (Romans 5:15- 19 A.V.): "But not as the offense, so also is the free gift. For if through the offense of one many be dead, much more the grace of God and the gift by grace which is by one man, Jesus Christ, hath abounded into many. And not as it was by one that sinned, so is the gift; for the judgment was by one to condemnation, but the free gift is of

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1. Ibid. 5:12-21.
2. Ibid. 5:14.

many offenses unto justification. For if by one man's offense death reigned by one; much more they which receive abundance of grace and of the gift of righteousness shall reign in life by one Jesus Christ....For as by one man's disobedience, many were made sinners, so by the obedience of one, shall many be made righteous."

The same use of Adam as a type of Christ is found in I Corinthians 15:22,23: ὥσπερ γὰρ ἐν τῷ Ἀδὰμ πάντες ἀποθνήσκουσιν, οὕτως καὶ ἐν τῷ Χριστῷ πάντες ζωοποιηθήσονται. Ἕκαστος δὲ ἐν τῷ ἰδίῳ τάγματι· ἀπαρχὴ Χριστός, ἔπειτα οἱ τοῦ Χριστοῦ ἐν τῇ παρουσίᾳ αὐτοῦ. Thus Adam as a type and the story of his life furnish Paul and other writers material for mythical interpretation and allegorical application. When he begins to develop the idea of a natural body and a spiritual body in I Corinthians 15, he alludes to the first and last Adam.[1] Adam serves as a prototype of Christ. Adam who was the first of a natural race, is symbolically the one who was the first of a spiritual race (I Cor. 15:45): ἐγένετο ὁ πρῶτος ἄνθρωπος Ἀδὰμ εἰς ψυχὴν ζῶσαν· ὁ ἔσχατος Ἀδὰμ εἰς πνεῦμα ζωοποιοῦν.

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1. I Cor. 15:45.

Paul develops an allegorical interpretation of the sequence of Christ and Adam. (I Cor. 15: 46-48):

ἀλλ' οὐ πρῶτον τὸ πνευματικὸν ἀλλὰ
τὸ ψυχικόν, ἔπειτα τὸ πνευματικόν.
ὁ πρῶτος ἄνθρωπος ἐκ γῆς χοϊκός,
ὁ δεύτερος ἄνθρωπος ἐξ οὐρανοῦ.
οἷος ὁ χοϊκός, τοιοῦτοι καὶ οἱ χοϊκοί,
καὶ οἷος ὁ ἐπουράνιος, τοιοῦτοι καὶ οἱ
ἐπουράνιοι.

The idea of Adam first a natural man and Christ, afterward a spiritual man, develops from Paul's antithesis of mortal life and immortality. (I Cor. 15:42-44): οὕτως
καὶ ἡ ἀνάστασις τῶν νεκρῶν.
σπείρεται ἐν φθορᾷ, ἐγείρεται ἐν
ἀφθαρσίᾳ· σπείρεται ἐν ἀτιμίᾳ, ἐγείρεται ἐν δόξῃ· σπείρεται ἐν ἀσθενείᾳ,
ἐγείρεται ἐν δυνάμει· σπείρεται
σῶμα ψυχικόν, ἐγείρεται σῶμα
πνευματικόν. Εἰ ἔστιν σῶμα
ψυχικόν, ἔστιν καὶ πνευματικόν.

Thus is introduced the idea of the first Adam, a progenitor of the natural body, and the last Adam, the quickening force of the spiritual body. Paul continues the sequence by saying (I Cor. 15:49): καὶ καθὼς ἐφορέσαμεν

τὴν εἰκόνα τοῦ χοϊκοῦ, φορέσωμεν
καὶ τὴν εἰκόνα τοῦ ἐπουρανίου.

These examples suffice to show how Paul makes use of Old Testament stories for their allegorical interpretation in the spirit of Plato's myth and with similar stylistic effect. The allegorical interpretation of myth was a Greek device which the Jews had taken over from the Hellenistic philosophers. The Greeks had developed the allegorical method of interpreting the poets. "Paul is fond of using an allegorical exegesis which the Jews took over from Hellenism which interpreted the poets allegorically to get rid of their religious coarseness."[1]

## THE ALLEGORY

The discussion of allegory may seem to over-lap in some respects that just given of the myth. It should be remembered, however, that attention was given there solely to the allegorical treatment of the myth itself. Our concern here will be directed to that rhetorical device which uses an object or existing concept as an allegory for some idea which the writer wishes to present. As previously, Plato's usage will be considered first.

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1 Adolf Deissman, Paul p. 102

In the Symposium,[1] Pausanias in beginning his discourse, presents the concept of physical and spiritual love in the allegory of the two Aphrodites. The elder Aphrodite is a daughter of heaven. She was not born of any mother. She is Heavenly. The younger is a child of Zeus and Dione[2]. The former Aphrodite impels men to do things nobly. The latter is called popular and works hap-hazardly. In the allegory,the popular Aphrodite represents licentious love.This love cares only for the body. It does not care for the soul. This is a love which is seen in the meaner men. They choose the most witless people they can find. The love that springs from the Heavenly Aphrodite is untinged with wantoness. When men are inspired by this love, they seek those of robust body and a developed mind.[3]

The description of Socrates through analogy to a Silenus figure,constitutes a striking use of allegory.The Silenus figures were a common feature of the statuary shops. They were sculptured on the outside to resemble Silenus,the famous Satyr. They usually represented Silenus holding a flute in his hand. They were made in halves. When the halves were pulled open,the Silenus was found to contain the image of a god.[4] This allegory is put in the mouth

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1.180D- 181 E.
2.Symp. 180 D.
3.Ibid. 181 B- 181 E.
4.Ibid. 215 A- 215 B.

of Alcibiades at the banquet given by Agathon. Alcibiades applies it to a lengthy praise of Socrates.[1] First, the piping of the satyr serves as an allegorical description of Socrates' speech. An excellent flute player or a poor flute player can flute Marysas' tunes, and they will have the same powerful effect. When any speaker, good or bad, gives Socrates' discourses, the effect is powerful.[2]

Another analogy is drawn between Socrates and the image of the satyr. The image is made to open, and contains within an image of a god. The satyr is sculptured to appear stupid, laughing and licentious. Socrates is always amorously inclined toward handsome persons. (Symp. 216 D):

ὁρᾶτε γὰρ ὅτι Σωκράτης ἐρωτικῶς διάκειται τῶν καλῶν καὶ ἀεὶ περὶ τούτους ἔστι καὶ ἐκπέπληκται, καὶ αὖ ἀγνοεῖ πάντα καὶ οὐδὲν οἶδεν, ὡς τὸ σχῆμα αὐτοῦ. τοῦτο οὐ σιληνῶδες; σφόδρα γε. τοῦτο γὰρ οὕτως ἔξωθεν περιβέβληται, ὥσπερ ὁ γεγλυμμένος σιληνός.

He appears stupid, and is always chaffing and making game of his fellowmen.[3] But this is only a mask which Socrates wears. Alcibiades proceeds at length to tell how he tried to tempt Socrates with his beauty of body, but Socrates feigned

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1 Ibid. 215 A - 222 B
2 Ibid. 215 B - 216 C
3 Ibid. 216 E

ignorance and made sport of him.[1] In this way, Plato has Alcibiades say (Symp. 216 E - 217 A): σπουδάσαντος δὲ αὐτοῦ καὶ ἀνοιχθέντος οὐκ οἶδα εἴ τις ἑώρακε τὰ ἐντὸς οὐκ οἶδα εἴ τις ἑώρακε τὰ ἐντὸς ἀγάλματα· ἀλλ' ἐγὼ ἤδη ποτ'. εἶδον, καί μοι ἔδοξεν οὕτω θεῖα καὶ χρυσᾶ εἶναι καὶ πάγκαλα εἶναι ἔμβραχυ ὅ τι κελεύοι Σωκράτης.

This introduces the story of his essay at tempting Socrates. From this experience, he learned that Socrates was noble and serious minded.

The story of Socrates' exploits in battle[2] then follows as a digression. At its close, Alcibiades returns to the praise of Socrates' speech.[3] He refers to the fact that the satyr figure was made to open. Socrates' discourses are clothed with the most ridiculous words. These words are the hide of a mocking satyr. His talk is of pack asses, smiths, cobblers, and tanners. These words appear crude, but

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1 Ibid. 216 E - 219 D
2 Ibid. 219 E - 221 C
3 Ibid. 221 D - 222 A

when they are opened, they are the only speeches which have any sense in them. They are rich in images of virtue. (Symp. 221 E - 222 A): εἰ γὰρ ἐθέλει τις τῶν Σωκράτους ἀκούειν λόγων, φανεῖεν ἂν πάνυ γελοῖοι τὸ πρῶτον· τοιαῦτα καὶ ὀνόματα καὶ ῥήματα ἔξωθεν περιαμπέχονται, σατύρου δή τινα ὑβριστοῦ δορά. ὄνους γὰρ πανθηλίους λέγει καὶ χαλκέας τινὰς καὶ σκυτοτόμους καὶ βυρσοδέφας, καὶ ἀεὶ διὰ τῶν αὐτῶν ταὐτὰ φαίνεται λέγειν, ὥστε ἄπειρος καὶ ἀνόητος ἄνθρωπος πᾶς ἂν τῶν λόγων καταγελάσειεν. διοιγομένους δὲ ἰδὼν αὖ τις καὶ ἐντὸς αὐτῶν γιγνόμενος πρῶτον μὲν νοῦν ἔχοντας ἔνδον μόνους εὑρήσει τῶν λόγων, ἔπειτα θειοτάτους καὶ πλεῖστ' ἀγαλματ' ἀρετῆς ἐν αὑτοῖς ἔχοντας καὶ ἐπὶ πλεῖστον τείνοντας, μᾶλλον δὲ ἐπὶ πᾶν ὅσον προσήκει σκοπεῖν τῷ μέλλοντι καλῷ κἀγαθῷ ἔσεσθαι.

As with Plato, so, too, with Paul, the allegory is an effective element of style and is an important means of portraying the truth to be taught.

The first example to be cited is the allegory of the body and its members, in Romans.[1] Paul uses this as a picture of our relation to Christ and to each other. (Rom. 12: 4,f.):

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1 12: 4 - 8

καθάπερ γὰρ ἐν ἑνὶ σώματι
πολλὰ μέλη ἔχομεν, τὰ δὲ
μέλη πάντα οὐ τὴν αὐτὴν
ἔχει πρᾶξιν, οὕτως οἱ πολ-
λοὶ ἓν σῶμά ἐσμεν ἐν Χριστῷ,
τὸ δὲ καθ' εἷς ἀλλήλων μέλη.

He expands the figure to apply it to the particular work each person does in the church. (Rom. 12: 6-8 A.V.) "Having Gifts differing according to the grace that is given to us, whether prophecy, let us prophesy according to the proportion of faith; or ministry, let us wait on our ministering; or he that teacheth, on teaching; or he that exhorteth, on exhortation; he that giveth, let him do it with simplicity; he that ruleth, with diligence; he that showeth mercy, with cheerfulness."

Paul uses this same allegory of the body in I Cor. 12, but he there expands it and elaborates it. (I Cor. 12: 12-14):

Καθάπερ γὰρ τὸ σῶμα ἕν ἐστιν καὶ μέλη πολλὰ ἔχει, πάντα δὲ τὰ μέλη τοῦ σώματος πολλὰ ὄντα ἕν ἐστιν σῶμα, οὕτως καὶ ὁ χριστός... καὶ γὰρ τὸ σῶμα οὐκ ἔστιν ἓν μέλος ἀλλὰ πολλά.

The foot is as much a part of the body as the hand.[1] ( I Cor. 12:17): εἰ ὅλον τὸ σῶμα ὀφθαλμός, ποῦ ἡ ἀκοή; εἰ ὅλον ακοή, ποῦ ἡ ὄσφρησις;

No one function of the body is more important than the other. (I Cor. 12:21): οὐ δύναται δὲ ὁ ὀφθαλμὸς εἰπεῖν τῇ χειρί χρείαν σου οὐκ ἔχω; ἢ πάλιν ἡ κεφαλὴ τοῖς ποσὶν χρείαν ὑμῶν οὐκ ἔχω.

Paul interprets the allegory in the following way (I Cor. 12:27 - 30 A.V.): "Now ye are the body of Christ and members in particular,[2] and God hath set some in the Church, first apostles, secondly, prophets, thirdly, teachers; after that miracles, then gifts of healings, helps, governments, diversities of tongues. Are all apostles? Are all prophets? Are all teachers? Are all workers of miracles? Have all the gifts of healing? Do all speak with tongues? Do all interpret?"

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1. I Cor. 12:15
2. Cf. Rom. 12:5

Again in Romans,[1] the allegory of the wild and the cultivated olive tree is used to picture the relation between the Jews and Gentiles. It is introduced by the statement that the branches must be holy if the root is holy.[2] The plan of God is holy. The root and trunk of the cultivated tree are an allegory of God and his work among the Jewish people The branches are the Jewish people.[3] The Gentiles are the branches of a wild olive tree.[4] The Jewish people are represented as having been broken off by unbelief.[5] The Gentile Christians are represented by the figure of a branch being cut from a wild olive tree and being grafted into the good tree.

## THE ENCOMIUM

The encomium or song of praise, has, as a rhetorical device, the effect of introducing both a touch of direct personal address and an appropriate climax to a continuous argument. A striking illustration is the encomium to love delivered by Agathon himself at the banquet he is giving his friends.[6] He has presented his eulogy which describes the nature of the god of love. Love is young. He flees from old age. Agathon adduces as proof of this youthfulness, the early dealings of the gods--their violence. If love had been among them, there would have been no such violence, but everywhere there would have been amity and friendship, such as have prevailed since

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1. 11: 17 - 24.
2. Rom. 11:16.
3. Ibid. 11: 21.
4. Ibid. 11: 17.
5. Ibid. 11: 20.
6. Symp. 194 E - 197 E.

Love has reigned over the Gods.[1] Love is delicate. He is beautiful because he is ever among the flowers.[2] He is good, just, and temperate. As for valor, not even Ares can withstand love.[3] He has been the motivating force behind all creative work.[4] Then Agathon reaches his climax. (Symp. 197C-197 E): "Thus I conceive Phaedrus", says he, "that love was originally of surpassing beauty and goodness, and is latterly the cause of similar excellence in others. And now I am moved to summon the aid of verse, and tell how it is he who makes -

> Pleace among men and a
> windless waveless main,
> Repose for winds, and slumber
> in our pain.

He it is who casts alienation out, draws intimacy in; he brings us together in all such friendly gatherings as the present; at feasts and dances and oblations he makes himself our leader; politeness contriving, moroseness outdriving, kind giver of amity, giving no enmity, gracious, benign; a marvel to the wise, a delight to the gods; coveted of such as share him not, treasured of such as good share have got; father of luxury, tenderness, elegance, graces and longing and yearning; careful of the good, careless of the bad; in toil and fear, in drink and discourse, our trustiest helms-

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1 Ibid. 195 B - 195 C
2 Ibid. 196 A f.
3 Ibid. 196 C f.
4 Ibid. 196 E - 197 B

man; boatswain, champion, deliverer; ornament of all the gods and men; leader, fairest and best, whom every one should follow, joining tunefully in the burthen of his song, wherewith he enchants the thought of every god and man."[1]

Similar to this encomium in subject, treatment, and stylistic effect, is the one introduced by Paul in I Corinthians, Chapter ~~thirteen~~ Paul is discussing the gifts in which various members of the church gloried.[2] All members of the church do not have these outstanding gifts.[3] Paul encourages them to develop the more profitable gifts.[4] But he can show them a method which is far superior to the exercise of personal gifts. As he reaches his climax, he writes (I Cor. 12:31 - 13:13A.V.): "But covet earnestly the best gifts; and yet I show unto you a more excellent way. Though I speak with the tongues of men and of angels, and have not charity, I am become as sounding brass, or a tinkling cymbal. And though I have the gift of prophecy, and understand all mysteries, and all knowledge; and though I have all faith, so that I could remove mountains and have not charity, it profiteth me nothing. Charity suffereth long and is kind; charity envieth not; charity vaunteth not itself, is not puffed up, doth not behave itself unseemly, seeketh

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1 Translation by W. R. M. Lamb- Loeb Classical Library, Plato, V.
2 I Cor. 12:28 - 30
3 Ibid. 12: 29 - 30
4 Ibid. 12:31

not her own, is not easily provoked, thinketh no evil; Rejoiceth not in iniquity but rejoiceth in the truth; Beareth all things, believeth all things, hopeth all things, endureth all things. Charity never faileth; but whether there be prophecies, they shall fail; whether there be tongues, they shall cease; whether there be knowledge, it shall vanish away. For we know in part, and we prophesy in part. But when that which is perfect is come, then that which is in part shall be done away. I spake as a child, I thought as a child; but when I became a man, I put away childish things. For now we see through a glass darkly; but then face to face: now I know in part, but then shall I know even as I am known. And now abideth faith, hope, charity, these three; but the greatest of these is charity."

In both of these encomia, the personal address is employed by Plato to Love, by Paul to Charity. There is the piling up of effective concise telling phrases. The spirit of each is highly dramatic, inspiring, vivifying.

CLIMAX OF PRAISE

Closely related to the encomium is the climax of praise. An outstanding illustration of Paul's use of this device is found in The Epistle to the Romans.[1] He has been discussing the question, whether or not God has cast the Jews away.[2] He mentions their rebellion and concludes that it is the result of their unbelief.[3]

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1. 11: 33 - 36.
2. Rom. 11: 1.

They, however, will be saved if they believe.[1] When Paul concludes that Israel can be saved if they believe, he gives this praise as a climax to his argument (Rom. 11: 33 - 36):

Ὦ βάθος πλούτου καὶ σοφίας
καὶ γνώσεως θεοῦ ὡς ἀνεξερεύ-
νητα τὰ κρίματα αὐτοῦ καὶ ἀνεξ-
ιχνίαστοι αἱ ὁδοὶ αὐτοῦ. τίς γὰρ
ἔγνω νοῦν κυρίου; ἢ τίς σύμβουλος
αὐτοῦ ἐγένετο; ἢ τίς προέδωκεν αὐτῷ,
καὶ ἀνταποδοθήσεται αὐτῷ; ὅτι ἐξ αὐτοῦ
καὶ δι' αὐτοῦ καὶ εἰς αὐτὸν τὰ πάντα·
αὐτῷ ἡ δόξα εἰς τοὺς αἰῶνας· ἀμήν.

The closing verse of I Corinthians, Chapter 13, is another example. (I Cor. 13:13): νυνὶ δὲ μένει
πίστις, ἐλπίς, ἀγάπη· τὰ τρία ταῦτα,
μείζων δὲ τούτων ἡ ἀγάπη.

Still a third example is Romans 8: 38, 39. Paul has been describing his sufferings. After he describes his sufferings, he concludes by saying that the Christian is more than conqueror.[2] He then reaches his climax. (Rom.8:38f.):

πέπεισμαι γὰρ ὅτι οὔτε θάνατος οὔτε
ζωὴ οὔτε ἄγγελοι οὔτε ἀρχαὶ οὔτε ἐνεστῶτα
οὔτε μέλλοντα οὔτε δυνάμεις οὔτε ὕψωμα
οὔτε βάθος οὔτε τις κτίσις ἑτέρα δυνήσ-
εται ἡμᾶς χωρίσαι ἀπὸ τῆς ἀγάπης τοῦ
θεοῦ τῆς ἐν Χριστῷ Ἰησοῦ τῷ κυρίῳ ἡμῶν.

1 Ibid. 11:23
2 Romans 8: 37

A fourth example is found in the Second Epistle to the Corinthians, Chapter three. Paul is comparing the Gospel and the Law as the ministration of the spirit and the ministration of condemnation.[1] He points out that the ministration of death was glorious. Moses had to put a veil over his face.[2] The ministration of the spirit should, however, be more glorious. The veil is yet over the Old Testament when the Jews read it;[3] but, as he reaches his climax (II Cor. 3:18): ἡμεῖς δὲ πάντες ἀνακεκαλυμμένῳ προσώπῳ τὴν δόξαν κυρίου κατοπτριζόμενοι τὴν αὐτὴν εἰκόνα μεταμορφούμεθα ἀπὸ δόξης εἰς δόξαν, καθάπερ ἀπὸ κυρίου πνεύματος.

Plato uses such an inspirational climax of praise as the conclusion to the argument presented by Socrates under the guise of his conversation with Diotima.[4] Diotima has been describing the method of progressing from a love of bodies to a spiritual love.[5] (Symp. 210 D,E.): ἕως ἂν ἐνταῦθα ῥωσθεὶς καὶ αὐξηθεὶς κατίδῃ τινὰ ἐπιστήμην μίαν τοιαύτην, ἥ ἐστι καλοῦ τοιοῦδε.

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1. II Cor. 3:7 - 9
2. Ibid. 3:13
3. Ibid. 3:14
4. Symp. 210 E - 212 A
5. Ibid. 210 A - 210 D

She then calls for the very best attention and begins her praise of the vision which is the climax of the discussion. (Symp. 210 E - 212 A): "When a man has been thus far tutored in the lore of love, passing from view to view of beautiful things, in the right and regular ascent, suddenly he will have revealed to him, as he draws to the close of his dealings in love, a wondrous vision, beautiful in its nature; and this, Socrates, is the final object of all those previous toils.....What if he could behold divine beauty itself in its unique form? Do you call it a pitiful life for a man to lead--looking that way, observing that vision by the proper means, and having it ever with him? Do but consider, she said, 'that there only will it befall him, as he sees the beautiful through that which makes it visible, to breed not illusions but true examples of virtue, since his contact is not with illusions but truth. So when he has begotten a true virtue and has reared it up, he is destined to win the friendship of heaven; he, above all men, is immortal."[1]

A second example of the climax of praise is in the Phaedrus.[2] Plato discusses the difficulty with which we remember those holy sights we saw before our souls entered into the birth of some man.[3] Only a few see what the earthly copies of justice and temperance imitate; and these few do

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1. Translation by W. R. M. Lamb, Loeb Classical Library, Plato, V
2. 250 B - 250 C
3. Phaedrus, 249 E - 250 B

this with difficulty. Phaedrus (250 B - 250 C): "But at that former time, they saw beauty shining in brightness, when, with a blessed company we followed in the train of Zeus, and others in that of some other god- they saw the blessed sight and vision and were initiated into that which is rightly called the most blessed of mysteries, which we celebrated in a state of perfection, when we were without the experience of evils which awaited us in the time to come, being permitted as initiates to the sight of perfect and simple and calm and happy apparitions, which we saw in the pure light, being ourselves pure and not entombed in this which we carry about with us and call the body, in which we are imprisoned like an oyster in his shell."[1]

As does the encomium, so, too, the inspirational climax of praise dramatizes and enrichos the argument and lifts it above the commonplace into the realm of high poetry.

1. Translation by H. N. Fowler, Loeb Classical Library, Plato, I.

## THE PERSONAL APPROACH

The form in which Plato has cast his writings introduces characters in conversation and debate. It constitutes literary dialectic. In the Symposium, he allows a number of different speakers to present the various aspects of love. Phaedrus, who thinks the eulogy to love timely, speaks first. Pausanias speaks next, followed by Eryximachus, a physician. Aristophanes and Agathon, both poets, speak of love from the poetic point of view. Socrates concludes with the philosopher's concept of love. The Symposium closes with Alcibiades' noisy entrance and his subsequent speech in praise of Socrates. The plan of the Phaedrus is mostly conversational. The characters are limited, consisting of Phaedrus and Socrates, who use their discussion of the rhetorical skill of Lysias as an excuse for an analysis of the art of speaking. These are all historical characters. In the Timaeus, after a short conversation between Socrates and Timaeus, Plato presents his cosmology in the form of Timaeus' speech.

Paul gains his personal approach by addressing his epistles to individuals or groups. Thus (Romans 1: 1-7):

, Παῦλος δοῦλος Ἰησοῦ Χριστου, κλητὸς
ἀποστολος,.... πᾶσιν τοῖς οὔσιν ἐν Ῥώμῃ
ἀγαπητοῖς θεοῦ, κλητοῖς ἁγίοις χάρις
ὑμῖν καὶ εἰρήνη ἀπὸ θεοῦ πατρος ἡμῶν
καὶ κυρίου Ἰησοῦ Χριστοῦ.

(I Cor. 1: 1,2): Παῦλος κλητὸς ἀπόστολος
Ἰησοῦ Χριστοῦ διὰ θελήματος θεοῦ καὶ
Σωσθένης ὁ ἀδελφὸς τῇ ἐκκλησίᾳ
τοῦ θεοῦ τῇ οὔσῃ ἐν Κορίνθῳ, ἡγιασ-
μένοις ἐν Χριστῷ Ἰησου, κλητοῖς ἁγίοις,
σὺν πᾶσιν τοῖς ἐπικαλουμένοις τὸ ὄνομα
τοῦ κυρίου ἡμῶν Ἰησοῦ Χριστοῦ ἐν παντὶ
τόπῳ αὐτῶν καὶ ἡμῶν.

(IICor.1:1) Παῦλος ἀπόστολος Χριστοῦ Ἰησοῦ διὰ
θελήματος θεοῦ καὶ Τιμόθεος ὁ ἀδελφὸς τῇ
ἐκκλησίᾳ τοῦ θεοῦ τῇ οὔσῃ ἐν Κορινθῳ, σὺν
τοῖς ἁγίοις πᾶσιν τοῖς οὔσιν ἐν ὅλῃ τῇ Ἀχαΐᾳ·

Again the personal approach is found scattered through the epistles. The group which he expects to read his epistles is addressed directly as "you". (I Cor. 1:4):

Εὐχαριστῶ τῷ θεῷ πάντοτε περὶ
ὑμῶν ἐπὶ τῇ χάριτι τοῦ θεοῦ
τῇ δοθείσῃ ὑμῖν ἐν Χριστῷ Ἰησοῦ,

(Rom.12:3): Λέγω γὰρ διὰ τῆς χάριτος
τῆς δοθείσης μοι παντὶ τῷ ὄντι ἐν
ὑμῖν μὴ ὑπερφρονεῖν παρ' ὃ δεῖ φρονεῖν,
ἀλλὰ φρονεῖν εἰς τὸ σωφρονεῖν, ἑκάστῳ
ὡς ὁ θεὸς ἐμέρισεν μέτρον πίστεως

He uses the personal pronoun in referring to himself. He also uses the verb in the first person to make the personal approach. (Rom. 12:3): λέγω γὰρ διὰ τῆς

χάριτος της δοθείσης μοι παντὶ τῷ ὄντι
ἐν ὑμῖν μὴ ὑπερφρονεῖν παρ' ὃ δεῖ φρονεῖν,
ἀλλὰ φρονεῖν εἰς τὸ σωφρονεῖν, ἑκάστῳ
ὡς ὁ θεὸς ἐμέρισεν μέτρον πίστεως.

(I Cor. 7:8): λέγω δὲ τοῖς ἀγάμοις
καὶ τοῖς χήραις, καλὸν αὐτοῖς ἐὰν
μείνωσιν ὡς κἀγώ.

In the examples cited, his readers are addressed as a group. The Epistle to the Romans is addressed: (Rom. 1:7): πᾶσιν τοῖς οὖσιν ἐν Ῥώμῃ ἀγαπητοῖς θεοῦ, κλητοῖς ἁγίοις· χάρις ὑμῖν καὶ εἰρήνη ἀπὸ θεοῦ πατρὸς ἡμῶν καὶ κυρίου Ἰησοῦ Χριστοῦ.

The first Epistle to the Corinthians contains an address: (I Cor. 1:2): τῇ ἐκκλησίᾳ τοῦ θεοῦ τῇ οὔσῃ ἐν Κορίνθῳ, ἡγιασμένοις ἐν Χριστῷ Ἰησοῦ, κλητοῖς ἁγίοις, σὺν πᾶσιν τοῖς ἐπικαλουμένοις τὸ ὄνομα τοῦ κυρίου ἡμῶν Ἰησοῦ Χριστοῦ ἐν παντὶ τόπῳ αὐτῶν καὶ ἡμῶν.

This address indicates that Paul was actually writing his epistle for general reading. He achieves a personal approach by addressing it to a definite group. The Second Epistle to the Corinthians is addressed: (IICor. 1:1):

τῇ ἐκκλησίᾳ τοῦ θεοῦ τῇ οὔσῃ ἐν Κορίνθῳ,
σὺν τοῖς ἁγίοις πᾶσιν τοῖς οὖσιν ἐν ὅλῃ τῇ Ἀχαίᾳ·

Paul also uses personal names of specific individuals who are historical characters, just as are those who have been mentioned from Plato's dialogues. Such persons are Timothy,[1] Apollos, Cephas,[2] and various persons named in Romans.[3] In Romans,[4] he introduces Phebe who had been a servant of the Church at Cenchrea.

DIALECTIC

Argument, and question and answer, often of lengthy duration, constitute the basis of Plato's style. Thus the Symposium, Timaeus, Charmides and other dialogues contain extended discourses on one question or subject. Paul on the contrary, is much more concise in his employment of dialectic. He sometimes introduces a direct question, or a general question and proceeds to discuss it. (I Cor. 15:12):

Εἰ δὲ Χριστὸς κηρύσσεται ὅτι ἐκ νεκρῶν
ἐγήγερται, πῶς λέγουσιν ἐν ὑμῖν τινὲς
ὅτι ἀνάστασις νεκρῶν οὐκ ἔστιν;

1. II Cor. 1:1
2. I Cor. 3:22
3. 16: 3-15
4. 16: 1, 2

(Rom6:1): Τί οὖν ἐροῦμεν; ἐπιμένωμεν τῇ ἁμαρτίᾳ, ἵνα ἡ χάρις πλεονάσῃ;

Paul introduces such questions as a challenge, and answers them in a brief pointed argument. To the question just quoted, he directly says: (Romans 6:2):

μὴ γένοιτο· οἵτινες ἀπεθάνομεν τῇ ἁμαρτίᾳ, πῶς ἔτι ζήσομεν ἐν αὐτῇ;

## PROVERBS AND QUOTATIONS

"Plato is among the first and greatest quoters."[1] The following group of quotations used in the Symposium will illustrate the use he made of existing literature. Hesiod's theory of the origin of love is quoted in the speech of Phaedrus, (Symp. 178B):

Ἡσίοδος πρῶτον μὲν χάος φησὶ γενέσθαι,
αὐτὰρ ἔπειτα
Γαῖ' εὐρύστερνος, πάντων ἕδος ἀσφαλὲς αἰεί,
ἠδ' Ἔρος.[2]

In Agathon's speech, a quotation from Homer is used to describe Love. (Symp. 195 D):

τῆς μέν θ' ἁπαλοὶ πόδες· οὐ γὰρ ἐπ' οὔδεος
πίλναται, ἀλλ' ἄρα ἥ γε κατ' ἀνδρῶν πρᾴατα βαίνει[3]

A line from Homer is quoted as a proverb in the banter between Eryximachus and Alcibiades. (Symp. 214 B):

ἰητρὸς γὰρ ἀνὴρ πολλῶν ἀντάξιος ἄλλων.[4]

Another use of proverbial expressions is found in Alcibiades' praise of Socrates. (Symp. 217 E): Μέχρι μὲν οὖν δὴ δεῦρο τοῦ λόγου καλῶς ἂν ἔχοι καὶ πρὸς ὀντινοῦν λέγειν· τὸ δ' ἔντεῦθεν οὐκ ἂν μου ἠκούσατε λέγοντος, εἰ μὴ πρῶτον μέν, τὸ λεγόμενον, οἶνος ἄνευ τε παίδων καὶ μετὰ παίδων ἦν ἀληθής.

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1. W. R. Roberts' Greek Rhetoric and Literary Criticism. p. 9
2. Hesiod Theog. 116 foll; cf. Loeb Classical Library, Plato Vol V. p. 101
3. Homer, Il. XIX, 92-93
4. Ibid. XI. 514

The usual proverb was:[1] οἶνος καὶ παῖδες ἀληθεῖς—.

The quotations mentioned have been taken from the works of Homer and Hesiod. Allusions may be counted here also as being inspired by the same purpose as the quotation. In the Symposium, Plato makes Alcibiades tell how Socrates skillfully refused his advances by comparing the beauty of Alcibiades with his own. Socrates uses an allusion to Homer to express the difference. The passage referred to is the description of how Glaucus exchanged his golden armor for the bronze armor of Diomedes.[2] (Symp. 218 E): εἰ δὴ καθορῶν αὐτὸ ποιώσασθαί τέ μοι ἐπιχειρεῖς καὶ ἀλλάξασθαι κάλλος ἀντὶ κάλλους, οὐκ ὀλίγῳ μου πλεονεκτεῖν διανοῇ, ἀλλ' ἀντὶ δόξης ἀληθείαν καλῶν κτᾶσθαι ἐπιχειρεῖς καὶ τῷ ὄντι "χρύσεα χαλκείων" διαμείβεσθαι νοεῖς.

Plato, in the Symposium, alludes to Homer at least ten times.[3] He also alludes to Euripides,[4] Prodicus,[5] Acusilaus,[6]

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1. W. R. M. Lamb, Loeb Classical Library, Vol. V p.226
2. Homer, Il. VI. 236
3. 174 Bf. (Il. XVII.587., II 408); 174 D (Il. X. 224); 179B (Il. X. 482); 179E-180A (Il. XVIII. 96); 180A (Il. XI. 786f); 190 Bf. (Od. XI. 305 f); 192 D (Od. VIII. 274; Ill. XVIII.372 foll); 197 C (Od. V. 391); 218 E (Il. VI. 236); 220 C (Od. IV. 242).
4. 196 E (Stheneb. fr. 663); 199A (Hippol. 612)
5. 177B
6. 178B

(References 2-6 taken from Loeb Classical Library, Plato V.)

Parmenides,[1] Pindar,[2] Aeschylus,[3] Sophocles,[4] Heracleitus,[5] and Aristophanes.[6]

Just as Plato quotes from the literature of his nation, so Paul quotes from the Old Testament the national literature of the Jews. Plato chooses quotations and allusions which will illustrate and enliven his discourse; but he did not use quotations to prove any proposition he puts forth: "Yet he spices his argument if and when he chooses with plain spoken words from the poets".[7] Paul, on the other hand, quotes largely to prove his position. He asks this question: (Rom. 3:9): Τί οὖν; προεχόμεθα;

He answers it by stating the following proposition (Rom. 3:9): οὐ πάντως, προητιασάμεθα γὰρ Ἰουδαίους τε καὶ Ἕλληνας πάντας ὑφ' ἁμαρτίαν εἶναι,

Then he gives the following quotation from the Old Testament to support his position. (Rom. 3:10-18): οὐκ ἔστιν δίκαιος οὐδὲ εἷς, οὐκ ἔστιν συνίων, οὐκ ἔστιν ἐκζητῶν τὸν θεόν· πάντες ἐξέκλιναν, ἅμα ἠχρεώθησαν· οὐκ ἔστιν ποιῶν χρηστ-

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1. 178 B
2. 179 E (Ol. ii, 78 f.)
3. 180 A
4. 183 B (Fr. 694); 196 C (Thyest. Fr. 235).
5. 187 A
6. 221 B (Clouds, 362); References 1 to 5 taken from Loeb Classical Library, Plato, V.
7. J. Tate, "History of Allegorism", Classical Quarterly, XXIII, 1929

τότητα, οὐκ ἔστιν ἕως ἑνός: τάφος
ἀνεῳγμένος ὁ λάρυγξ αὐτῶν, ταῖς
γλώσσαις αὐτων ἐδολιοῦσαν, ἰὸς
ἀσπίδων ὑπὸ τὰ χείλη αὐτῶν ὧν τὸ
στόμα ἀρᾶς καὶ πικρίας γέμει· ὀξεῖς
οἱ πόδες αὐτῶν ἐκχέαι αἷμα· σύντριμμα
καὶ ταλαιπωρία ἐν ταῖς ὁδοῖς αὐτῶν,
καὶ ὁδὸν εἰρήνης οὐκ ἔγνωσαν οὐκ
ἔστιν φόβος θεοῦ ἀπέναντι τῶν
ὀφθαλμῶν αὐτῶν.

The above quotation is an assembling of support from various parts of the Old Testament.[1]

ALLUSIONS TO CONTEMPORARY LIFE--SIMILE AND METAPHOR

Both Plato and Paul throughout their writings make use of imagery based on the contemporary life of their times. Plato's regard for this device is illustrated in Alcibiades praise of Socrates' method of discourse.[2] This discourse, according to Alcibiades, was not made up of technical philosophical terms, but was filled with allusions to such every

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1. Cf. Ps. 14:1 - 3;5:9; 10:7; 36:1; 53:1-3; 140: 3; Is. 59:7f.
2. Symposium 221 D - 222 A.

day things as "pack asses, smiths, cobblers, and tanners." In similes and metaphors, allusions to contemporary life abound. Thus (Phaedrus 250 C): καθαροὶ ὄντες καὶ ἀσήμαντοι τούτου, ὃ νῦν σῶμα περιφέροντες ὀναμάζομεν, ὄστρέου τρόπον δεδεσμευμένοι.

Phaedrus 255 C): καὶ οἷον πνεῦμα ἤ τις ἠχὼ ἀπὸ λείων τε καὶ στερεῶν ἀλλομένη πάλιν ὅθεν ὥρμήθη φέρεται---.

Phaedrus 230 D,E): ὥσπερ γὰρ οἱ τὰ πεινῶντα θρέμματα θαλλὸν ἤ τινα καρπὸν προσείοντες ἄγουσιν, σὺ ἐμοὶ λόγους οὕτω προτείνων ἐν βιβλίοις τὴν τε Ἀττικὴν φαίνῃ περιάξειν ἅπασαν καὶ ὅποι ἂν ἄλλοσε βούλῃ.

Paul's metaphorical languages is based on the life of his times, war, athletics, slavery and the theatre. Thus he alludes to the warfare of his times: (II Cor. 10:3-5):

Ἐν σαρκὶ γὰρ περιπατοῦντες οὐ κατὰ σάρκα στρατευόμεθα, τὰ γὰρ ὅπλα τῆς στρατείας ἡμῶν οὐ σαρκικὰ ἀλλὰ δυνατὰ τῷ θεῷ πρὸς καθαίρεσιν ὀχυρωμάτων, λογισμοὺς

καθαιροῦντες καὶ πᾶν ὕψωμα ἐπαιρόμενον
κατὰ τῆς γνώσεως τοῦ θεοῦ, καὶ αἰχμαλωτίζοντες
πᾶν νόημα εἰς τὴν ὑπακοὴν τοῦ χριστοῦ,

This passage contains allusions to siege warfare, and the wars which were waged to put down uprisings. Paul displays an intimate knowledge of the athletic contests: (I Cor. 9:24-27): Οὐκ οἴδατε ὅτι οἱ ἐν σταδίῳ τρέχοντες πάντες μὲν τρέχουσιν, εἷς δὲ λαμβάνει τὸ βραβεῖον; οὕτως τρέχετε ἵνα καταλάβητε. πᾶς δὲ ὁ ἀγωνιζόμενος πάντα ἐγκρατεύεται, ἐκεῖνοι μὲν οὖν ἵνα φθαρτὸν στέφανον λάβωσιν, ἡμεῖς δὲ ἄφθαρτον. ἐγὼ τοίνυν οὕτως τρέχω ὡς οὐκ ἀδήλως, οὕτως πυκτεύω ὡς οὐκ ἀέρα δέρων· ἀλλὰ ὑπωπιάζω μου τὸ σῶμα καὶ δουλαγωγῶ, μή πως ἄλλοις κηρύξας, αὐτὸς ἀδόκιμος γένωμαι.
ἀλλοις κηρυξας, αυτος αδοκιμος γενωμαι.

Reference is made in this passage to the prize to a definite race course, ὡς οὐκ ἀδήλως , the rigid training rules, and also to wrestling and boxing.

Paul displays a ~~knowledge of~~ the brutal struggles of the arena. (I Cor. 4:9): δοκῶ γάρ, ὁ θεὸς ἡμᾶς τοὺς ἀποστόλους ἐσχάτους ἀπέδειξεν ὡς ἐπιθανατίους, ὅτι θέατρον ἐγενήθημεν τῷ κόσμῳ καὶ ἀγγέλοις καὶ ἀνθρώποις.

The apostles have been placed in the arena of life for all men to see their struggles. They have been marked for death.

Thus does Paul use the life with which his people were familiar to serve as metaphors to carry his highest thoughts. Plato is conspicuous for his use of the same device.[1]

## GENERAL CONCLUSIONS BASED UPON PAUL'S USE OF PLATONIC IMAGERY

The preceding discussion has presented a general survey of the use of figurative language by Plato and Paul. As a conclusion, it will be well to discuss in some detail the imagery of Plato as used in the Symposium, The Phaedrus, The Timaeus and some other works of Plato which seem to have influenced directly Paul's writings. Illustrations from Paul will be taken chiefly from the Epistle to the Romans and the First and Second Epistles to The Corinthians. A few passages from other Epistles will be cited as supplementary illustration.

### THE SYMPOSIUM

There are indications that Paul alludes to the myth of "The Halving of Man", which Plato puts into the mouth of Aristophanes, the poet who was presented at Agathon's banquet.[2] Paul may have in mind this myth's basic figure of two halves

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1. see p. 64 f.
2. see above p. 29 f.

joining to make the original whole, when he writes (I Cor. 6:16):

ἢ οὐκ οἴδατε ὅτι ὁ κολλώμενος τῇ
πόρνῃ ἓν σῶμά ἐστιν; ἔσονται γάρ,
φησίν, οἱ δύο εἰς σάρκα μίαν.

The Epistle to the Ephesians contains another allusion to the same figure. (5:31): ἀντὶ τούτου καταλείψει
ἄνθρωπος τὸν πατέρα καὶ τὴν μητέρα
καὶ προσκολληθήσεται πρὸς τὴν γυναῖκα
αὐτοῦ, καὶ ἔσονται οἱ δύο εἰς σάρκα μίαν.

The imagery of the passages cited above has a close affinity to that which Plato uses in presenting the concept of two being made one. (Symp. 192 D - 192 E): "Ἆρά
γε τοῦδε ἐπιθυμεῖτε, ἐν τῷ αὐτῷ γενέσθαι
ὅτι μάλιστα ἀλλήλοις, ὥστε καὶ νύκτα καὶ
ἡμέραν μὴ ἀπολείπεσθαι ἀλλήλων; εἰ γὰρ
τούτου ἐπιθυμεῖτε, ἐθέλω ὑμᾶς συντῆξαι
καὶ συμφυσῆσαι εἰς τὸ αὐτό, ὥστε δύ'
ὄντας ἕνα γεγονέναι καὶ ἕως τ'ἂν ζῆτε,
ὡς ἕνα ὄντα, κοινῇ ἀμφοτέρους ζῆν,
καὶ ἐπειδὰν ἀποθάνητε, ἐκεῖ αὖ ἐν Ἅιδου
ἀντὶ δυοῖν ἕνα εἶναι κοινῇ τεθνεῶτε·
ἀλλ' ὁρᾶτε εἰ τούτου ἐρᾶτε καὶ ἐξαρκεῖ
ὑμῖν ἂν τούτου τύχητε· ταῦτα ἀκούσας
ἴσμεν ὅτι οὐδ' ἂν εἷς ἐξαρνηθείη οὐδ' ἄλλο
τι ἂν φανείη βουλόμενος, ἀλλ' ἀτεχνῶς

φοῖτ' ἂν ἀκηκοέναι τοῦτο ὃ πάλαι ἄρα
ἐπεθύμει, συνελθὼν καὶ συντακεὶς τῷ
ἐρωμένῳ ἐκδυοῖν εἷς γενέσθαι.

Paul and Plato alike use the imagery of this myth to present the idea of man's fall and restoration. Plato explains this desire to be together. (Symp. 192 C - 192 D):

οὐδενὶ γὰρ ἂν δόξειε τοῦτ' εἶναι ἡ
τῶν ἀφροδισίων συνουσία, ὡς ἄρα
τούτου ἕνεκα ἕτερος ἑτέρῳ χαίρει
συνὼν οὕτως ἐπὶ μεγάλης σπουδῆς·
ἀλλ' ἄλλο τι βουλομένη ἑκατέρου
ἡ ψυχὴ δήλη ἐστίν, ὃ οὐ δύναται
εἰπεῖν, ἀλλὰ μαντεύεται ὃ βούλεται,
καὶ αἰνίττεται.

τοῦ ὅλου οὖν
τῇ ἐπιθυμίᾳ καὶ διώξει ἔρως ὄνομα. [1] says Aristophanes

The only way, therefore, to happiness is to give love its fulfillment and thereby revert to our primal estate.[2] Therefore (Symp. 193D : ὃς ἓν τε τῷ παρόντι ἡμᾶς πλεῖστα ὀνίνησιν
εἰς τὸ οἰκεῖον ἄγων, καὶ εἰς τὸ ἔπειτα ἐλπίδας μεγίστας
παρέχεται, ἡμῶν παρεχομένων πρὸς θεοὺς εὐ-
σέβειαν, καταστήσας ἡμᾶς εἰς τὴν ἀρχαίαν
φύσιν καὶ ἰασάμενος μακαρίους καὶ εὐδαίμονας ποιῆσαι.

Paul assumes that his readers have a full knowledge of Christ's connection, as a redeemer, with the fall of man. He first alludes to this myth by saying ( ICor. 6:15) οὐκ

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1. 192 E
2. 193 C

οἴδατε ὅτι τὰ σώματα ὑμῶν μέλη
Χριστοῦ ἐστίν; ἄρας οὖν τὰ μέλη τοῦ
χριστοῦ ποιήσω πόρνης μέλη; μὴ γένοιτο.

But just as Plato proceeds to make the physical attraction an allegory for the ideal longing to be restored; so Paul makes use of the figure, for: (I Cor. 6:16-17): ἢ

οὐκ οἴδατε ὅτι ὁ κολλώμενος τῇ πόρνῃ
ἓν σῶμά ἐστιν; ἔσονται γάρ, φησίν,
οἱ δύο εἰς σάρκα μίαν. ὁ δὲ κολλώ-
μενος τῷ κυρίῳ ἓν πνεῦμά ἐστιν.

Paul expresses our relation to Christ by using the same imagery in Ephesians. (5:28 - 30): οὕτως ὀφείλουσιν
καὶ οἱ ἄνδρες ἀγαπᾶν τὰς ἑαυτῶν γυ-
ναῖκας ὡς τὰ ἑαυτῶν σώματα· ὁ ἀγαπῶν
τὴν ἑαυτοῦ γυναῖκα ἑαυτὸν ἀγαπᾷ, οὐδεὶς
γάρ ποτε τὴν ἑαυτοῦ σάρκα ἐμίσησεν,
ἀλλὰ ἐκτρέφει καὶ θάλπει αὐτήν, καθὼς
καὶ ὁ χριστὸς τὴν ἐκκλησίαν, ὅτι
μέλη ἐσμὲν τοῦ σώματος αὐτοῦ.

In this connection, he again alludes to man and wife becoming one body. (Eph. 5:32): τὸ μυστήριον τοῦτο

μέγα ἐστίν, ἐγὼ δὲ λέγω εἰς Χριστὸν
καὶ εἰς τὴν ἐκκλησίαν
μέγα ἐστίν, ἐγὼ δὲ λέγω εἰς Χριστὸν
καὶ εἰς τὴν ἐκκλησίαν

Paul devolops this figure further to show that Christ satisfies our desire for entirely.[1] (Eph. 1:22,23):

καὶ αὐτὸν ἔδωκεν κεφαλὴν ὑπὲρ πάντα
τῇ ἐκκλησίᾳ, ἥτις ἐστὶν τὸ σῶμα
αὐτοῦ, τὸ πλήρωμα τοῦ τὰ πάντα ἐν
πᾶσιν πληρουμένου.

Even more directly, he says, (Col. 2:10): καὶ ἐστὲ ἐν αὐτῷ πεπληρωμένοι.

Paul's hymn to Charity (Love)[1] in the First Epistle to the Corinthians,[2] shows the influence of the imagery used by Plato in the poetic description of the culmination of the proper pursuit of Love, which Socrates gives as a part of Diotima's discourse.[3] Diotima describes a vision coming as the culmination of proper dealings in love which neither wanes nor wanes.[4] Paul says, (I Cor. 13:8): Ἡ ἀγάπη οὐδέποτε πίπτει.

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1. See above p. 69
2. Chapter 13: 1-13
3. Symp. 210 E - 212 A
4. Ibid. 210E - 211A

The next idea Plato presents is that of seeing beauty in its essence instead of it being presented in the guise of hands, face, knowledge, or substance.[1] Paul expresses this idea in verse nine: ἐκ μέρους γὰρ γινώσκομεν καὶ ἐκ μέρους προφητεύομεν·

Plato again refers to the vision (Symp. 211B): τὰ δὲ ἄλλα πάντα καλὰ ἐκείνου μετέχοντα τρόπον τινὰ τοιοῦτον, οἷον γιγνομένων τε τῶν ἄλλων καὶ ἀπολλυμένων μηδὲν ἐκεῖνο μήτε τι πλέον μήτε ἔλαττον γίγνεσθαι μηδὲ πάσχειν μηδέν.

Beautiful things are partakers of beauty; they perish and come to be; but beauty itself, grows neither greater nor less and is affected by nothing. Paul conveys this idea in his anticipation of perfection to come. (I Cor. 13:10):

ὅταν δὲ ἔλθῃ τὸ τέλειον, τὸ ἐκ μέρους καταργηθήσεται.

Diotima begins then a description of progress by the right method of boy loving, from obvious beauties to the

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1. Ibid. 211 A,B

essence of beauty.[1] Paul comprehends this span of progress over which Plato has lingered for the mere joy of narrating it, with the figure of a boy growing to manhood.(I Cor.13:11):

ὅτε ἤμην νήπιος, ἐλάλουν ὡς νήπιος,
ἐφρόνουν ὡς νήπιος, ἐλογιζόμην ὡς νήπιος·
ὅτε γέγονα ἀνήρ κατήργηκα τὰ τοῦ νηπίου

This is the time when a man will behold beauty through that which makes it visible,which breeds not illusion,but true examples of virtue,for he will have contact with reality.

(Symp.212 A): ὁρῶντι ᾧ ὁρατὸν τὸ καλὸν τίκτειν
οὐκ εἴδωλα ἀρετῆς, ἅτε οὐκ εἰδώλου ἁπτομένῳ,
ἀλλ' ἀληθῆ, ἅτε τοῦ ἀληθοῦς ἁπτομένῳ,--.

Paul says:(Verse 12): βλέπομεν γὰρ
ἄρτι δι' ἐσόπτρου ἐν αἰνίγματι, τότε
δὲ πρόσωπον πρὸς πρόσωπον· ἄρτι
γινώσκω ἐκ μέρους, τότε δὲ
ἐπιγνώσομαι καθὼς καὶ ἐπεγνώσθην.

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1.Symp. 211 B - 211D

Now we know only in part, but then we shall see clearly. Plato says that we shall become immortal only when we beget true virtue and rear it.[1]

These quotations from Paul not only show the influence of Plato's imagery in his description of the perfection which the proper love brings, but they follow his sequence of ideas.

## THE PHAEDRUS

The influence of the imagery of the Phaedrus is also found in Paul. He uses the imagery of the Phaedrus to describe some of his mystical experience. In the Second Epistle to the Corinthians, he writes. (12:2-5):

οἶδα ἄνθρωπον ἐν Χριστῷ πρὸ ἐτῶν δεκατεσσάρων, εἴτε ἐν σώματι οὐκ οἶδα, εἴτε ἐκτὸς τοῦ σώματος οὐκ οἶδα, ὁ θεὸς οἶδεν, ἁρπαγέντα τὸν τοιοῦτον ἕως τρίτου οὐρανοῦ. καὶ οἶδα τὸν τοιοῦτον ἄνθρωπον, εἴτε ἐν σώματι εἴτε χωρὶς τοῦ σώματος οὐκ οἶδα, ὁ θεὸς οἶδεν, ὅτι ἡρπάγη εἰς τὸν παράδεισον καὶ ἤκουσεν ἄρρητα ῥήματα ἃ οὐκ ἐξὸν ἀνθρώπῳ λαλῆσαι.

Plato puts into the mouth of Socrates a description of a place ἐπὶ τῷ τοῦ οὐρανοῦ νώτῳ, where τὰ ἔξω τοῦ οὐρανοῦ can be seen. No earthly poet can worthily describe this region (Phaedrus 247C): Τὸν δὲ ὑπερουράνιον τόπον

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1. Phaedrus 212A

οὔτε τις ὕμνησέ πω τῶν τῇδε ποιητὴς
οὔτε ποτὲ ὑμνήσει κατ' ἀξίαν, ἔχει δὲ ὧδε.

The realities of this realm are colorless and intangible. Only the mind can see them.[1] These things are in their essence, unlawful for man to utter. Again, the souls of mortals cannot always reach this place outside the heaven.[2] If they reach it, they are troubled by the unruly horse so much that they cannot see all the realities. The third heaven, in Second Corinthians 12, is perhaps an allusion to the region above the heaven described in the Phaedrus.

Paul continues the allusion by referring to the messenger of Satan who was sent to keep him from being exalted beyond measure.[3] This was a thorn in the flesh. Compare this with Plato's description of those souls who, though they reached the place outside the heaven, were troubled by the bad horse.[4]

The imagery of following after the gods, as employed by Plato, is used in the Epistle to The Phillipians when Paul writes concerning the resurrection of the dead. (3:11-12): εἰ πως καταντήσω εἰς τὴν ἐξανάστασιν τὴν ἐκ νεκρῶν. οὐχ ὅτι ἤδη ἔλαβον ἢ ἤδη τετελείωμαι, διώκω δὲ εἰ καὶ καταλάβω, ἐφ' ᾧ καὶ κατελήμφθην ὑπὸ Χριστοῦ Ἰησοῦ..

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1. Ibid. 247 C
2. ^ See page 74
3. II Cor. 12:7
4. See p. 26

The figures of following after the gods and being perfect are found in the following passage from the Phaedrus. (250 B - 250 C): πάλλος δὲ τότ' ἦν ἰδεῖν

λαμπρόν, ὅτε σὺν εὐδαίμονι χορῷ
μακαρίαν ὄψιν τε καὶ θέαν, ἑπόμενοι
μετὰ μὲν Διὸς ἡμεῖς, ἄλλοι δὲ
μετ' ἄλλου θεῶν, εἶδόν τε καὶ
ἐτελοῦντο τῶν τελετῶν ἣν θέμις
λέγειν μακαριωτάτην, ἣν ὡργιάζο-
μεν ὁλόκληροι μὲν αὐτοὶ ὄντες καὶ ἀπαθεῖς κακῶν,
ὅσα ἡμᾶς ἐν ὑστέρῳ χρόνῳ
ὑπέμενεν, ὁλόκληρα δὲ καὶ
ἁπλᾶ καὶ ἀτρεμῆ καὶ εὐδαίμονα
φάσματα μυούμενοί τε καὶ ἐποπ-
τεύοντες ἐν αὐγῇ καθαρᾷ, καθαροὶ
ὄντες καὶ ἀσήμαντοι τούτου ὃ νῦν
σῶμα περιφέροντες ὀνομάζομεν,
ὀστρέου τρόπον δεδεσμευμένοι.

Plato presents in this passage the idea that the soul saw beauty and was initiated into the most blessed mysteries when it was not in the body. Paul alludes to this when he says he could not tell whether or not he was in the body.[1] The preceding passage from the Phaedrus also introduces the idea of being imprisoned in the body. In the Epistle to the

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1. II Cor. 12:2

Romans, Paul describes the moral struggle thus: (7:22,23):

συνήδομαι γὰρ τῷ νόμῳ τοῦ
θεοῦ κατὰ τὸν ἔσω ἄνθρωπον,
βλέπω δὲ ἕτερον νόμον ἐν τοῖς
μέλεσίν μου ἀντιστρατευόμενον
τῷ νόμῳ τοῦ νοός μου καὶ αἰχ-
μαλωτίζοντα με ἐν τῷ νόμῳ
τῆς ἁμαρτίας τῷ ὄντι ἐν τοῖς
μέλεσίν μου.

In much the same spirit which Socrates speaks of the body in which we are imprisoned like an oyster in its shell, Paul cries out in the Epistle to the Romans (7:24):

ταλαίπωρος ἐγὼ ἄνθρωπος· τίς με ῥύσεται
ἐκ τοῦ σώματος τοῦ θανάτου τούτου

The <u>Phaedrus</u> closes with a prayer (279B): δοίητέ
μοι καλῷ γενέσθαι τἄνδοθεν· ἔξωθεν δὲ ὅσα
ἔχω, τοῖς ἐντὸς εἶναί μοι φίλια.

This invites comparison with Paul's prayer for the Ephesians. (3:16): ἵνα δῷ ὑμῖν κατὰ τὸ πλοῦτος τῆς
δόξης αὐτου δυνάμει κραταιωθῆναι διὰ
τοῦ πνεύματος αὐτοῦ εἰς τὸν ἔσω ἄνθρωπον. .

The imagery of the outer and inner man is also found in the <u>Symposium</u> where Alcibiades compares Socrates with the Silenus which is sculptured to resemble a satyr outside, but

opens to reveal a golden image inside.[1] Thus Paul writes: (II Cor. 4:16): Διὸ οὐκ ἐγκακοῦμεν, ἀλλ' εἰ καὶ ὁ ἔξω ἡμῶν διαφθείρεται, ἀλλ' ὁ ἔσω ἡμῶν ἀνακαινοῦται ἡμέρᾳ καὶ ἡμέρᾳ.

## THE TIMAEUS

In the Timaeus, Plato presents the figure of an artificer, ὁ δημιουργός shaping his work by keeping his gaze on the copy τὸ παραδεῖγμα (28A, B): ὅτου μὲν οὖν ἂν ὁ δημιουργὸς πρὸς τὸ κατὰ ταὐτὰ ἔχον βλέπων ἀεί, τοιούτῳ τινὶ προσχρώμενος παραδείγματι, τὴν ἰδέαν καὶ δύναμιν αὐτοῦ ἀπεργάζηται, καλὸν ἐξ ἀνάγκης οὕτως ἀποτελεῖσθαι πᾶν· οὗ δ' ἂν εἰς τὸ γεγονός, γενητῷ παραδείγματι προσχρώμενος, οὐ καλόν.

In showing how we become more like God, Paul repeats much the same idea. (II Cor. 3:18): ἡμεῖς δὲ πάντες ἀνακεκαλυμμένῳ προσώπῳ τὴν δόξαν κυρίου κατοπτριζόμενοι τὴν αὐτὴν εἰκόνα μεταμορφούμεθα ἀπὸ δόξης εἰς δόξαν, καθάπερ ἀπὸ κυρίου πνεύματος.

In Plato, the figure is applied to the creation of the Cosmos[1], κόσμος while in Paul, it is applied to the individual character developing a likeness to God.

Plato sets forth in the speech of Timaeus two forms of realities, the visible and tangible, which is in a state of becoming and perishing, and the invisible, which is eternal, and ever existant. The former is apprehended by the senses, because it has a body and is tangible. The latter is intangible and apprehended only by reason[2]. (27D - 28A): τί τὸ ὂν ἀεί, γένεσιν δὲ οὐκ ἔχον, καὶ τί τὸ γιγνόμενον μὲν ἀεί, ὂν δὲ οὐδέποτε; τὸ μὲν δὴ νοήσει μετὰ λόγου περιληπτὸν ἀεὶ κατὰ ταὐτὰ ὄν, τὸ δ' αὖ δόξῃ μετ' αἰσθήσεως ἀλόγου δοξαστὸν γιγνόμενον καὶ ἀπολλύμενον, ὄντως δὲ οὐδέποτε ὄν.

(28 B): ὅπερ ὑπόκειται περὶ παντὸς ἐν ἀρχῇ δεῖν σκοπεῖν, πότερον ἦν ἀεί, γενέσεως ἀρχὴν ἔχων οὐδεμίαν, ἢ γέγονεν, ἀπ' ἀρχῆς τινὸς ἀρξάμενος. γέγονεν· ὁρατὸς γὰρ ἁπτός τέ ἐστι καὶ σῶμα ἔχων, πάντα δὲ τὰ τοιαῦτα αἰσθητά, τὰ δὲ αἰσθητά, δόξῃ περιληπτὰ μετὰ αἰσθήσεως, γιγνόμενα καὶ γεννητὰ ἐφάνη.

Paul as he pictures the Christian looking toward eternal things, employs the identical concept. (II Cor. 4:10):

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1. 28 B - 29 A
2. Cf also Timaeus 51 B, Crito 70 A, Rep. 525 D, et alibi.

μὴ σκοπούντων ἡμῶν τὰ βλεπόμενα ἀλλὰ τὰ μὴ βλεπόμενα, τὰ γὰρ βλεπόμενα πρόσκαιρα, τὰ δὲ μὴ βλεπόμενα αἰώνια.

## THE REPUBLIC AND THE PHAEDO

1

In his imagery of the cave, Plato sets forth the idea that realities cannot be perceived directly. The imagery is based on the fact that everyone is blinded when he comes suddenly from the dark into the brilliant sunshine. The people who come forth from the cave must first look at the shadows or reflections of objects, or they must observe them at night by the light of the stars.

This concept is repeated in the Phaedo. (99D-E):

"Ἔδοξε τοίνυν μοι, ἦ δ' ὅς, μετὰ ταῦτα, ἐπειδὴ ἀπείρηκα τὰ ὄντα σκοπῶν, δεῖν εὐλαβηθῆναι, μὴ πάθοιμι ὅπερ οἱ τὸν ἥλιον ἐκλείποντα θεωροῦντες καὶ σκοπούμενοι· διαφθείρονται γάρ που ἔνιοι τὰ ὄμματα, ἐὰν μὴ ἐν ὕδατι ἢ τινι τοιούτῳ σκοπῶνται τὴν εἰκόνα αὐτοῦ. τοιοῦτόν τι καὶ ἐγὼ διενοήθην, καὶ ἔδεισα, μὴ παντάπασι τὴν ψυχὴν τυφλωθείην βλέπων πρὸς τὰ πράγματα τοῖς ὄμμασι καὶ ἑκάστη τῶν αἰσθήσεων ἐπιχειρῶν ἅπτεσθαι αὐτῶν. ἔδοξε δή μοι χρῆναι εἰς τοὺς λόγους καταφυγόντα ἐν ἐκείνοις σκοπεῖν τῶν ὄντων τὴν ἀλήθειαν.

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1. See above p. 32 f.

Paul makes a striking use of this figure in the encomium to Charity (I Cor. 13:12 ): βλέπομεν γὰρ ἄρτι δι' ἐσόπτρου ἐν αἰνίγματι, τότε δὲ πρόσωπον πρὸς πρόσωπον· ἄρτι γινώσκω ἐκ μέρους, τότε δὲ ἐπιγνώσομαι καθὼς καὶ ἐπεγνώσθην.

We cannot know clearly, says Paul, consequently, we can not speak clearly. (I Cor. 13:9): ἐκ μέρους γὰρ γινώσκομεν καὶ ἐκ μέρους προφητεύομεν·

The reason is because we cannot look directly on the glory of the spiritual world. Paul anticipates the time when he can behold these realities not in reflections and dark sayings, but can turn his face directly to them,

# CHAPTER FOUR

## AN ANALYSIS OF THE FIGURES OF SPEECH USED BY PAUL IN THE EPISTLE TO THE ROMANS AND THE FIRST EPISTLE TO THE CORINTHIANS

In order to show the varied figures of speech used by Paul in a single epistle, the following analyses are given of the Epistle to the Romans and of the First Epistle to the Corinthians.

### ROMANS

I. Personal approach:

1. Introductory address to the Church of Rome, Chapter One, verses 1 - 7.[1]

2. Reference to himself throughout by use of the first person of the verb. Cf. chapters 1:8, 9, 10, 11, 13, 14, 15; 7: 1, 15, 16, 18, 19, 20, 21, 22, 23; 8:18, 38; 9: 1, 3; 10: 2, 18; 11: 1, 25; 12: 1, 3; 15: 8, 15, 17, 18, 24, 25, 28, 30, 31; 16: 1, 4, 17.

3. Reference to himself by use of the personal pronoun. Cf. Chapters 1: 8, 9, 12, 15; 2:16; 3:7; 7:4, 8, 9, 11, 13, 14, 17, 18, 20, 21, 23, 24, 25; 9:1, 2, 3, 19; 10: 1, 11:13; 12:3; 15:14, 16, 18, 19, 30, 31; 16:4, 5, 7, 8, 9, 11, 13, 21, 23, 25.

4. Direct appeal to those whom he is addressing through use of the personal pronoun you. Cf. chapters 1:8, 9, 10, 11, 12, 13, 15; 2:1, 3, 4, 5, 17, 19, 21, 27; 6:12, 13, 14, 16, 19,

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1. References are to the text of Westcott and Hort.

22, 4; 8:2, 9, 10, 11, 12; 11:18, 20, 22, 23, 24, 25, 28, 30; 12:1, 2, 3, 19; 14:4, 10, 16; 15:5, 7, 13, 14, 15, 22, 24, 28, 29, 30; 16:1, 2, 17, 21, 22, 23, 24.

5. One very prominent personal approach in Paul's writings is the atmosphere of a common interest and fellowship which he achieves by the use of the first person plural of the verb and the first person plural of the personal pronoun. Cf. chapters 1: 5; 3:5, 8, 9, 19, 28, 31; 4:1, 9, 24, 25; 5:1, 2, 3, 5, 6, 8, 9, 10, 11; 6:1, 2, 3, 4, 5, 6, 8; 7:5, 6, 7, 14, 25; 8:4, 16, 17, 18, 22, 23, 24, 25, 26, 28, 31, 32, 34, 35, 37, 39; 9:24, 30; 12:5,6; 13:11, 12, 13; 14:8, 12, 13, 19.

6. Introduction of names of contemporary characters.

a. Recommendation of Phebe. Cf. Chapter 16:1-2.

b. Personal salutations in closing of Chapter 16.

1 Pricilla and Aquila, verses 3, 4.

2 Epaenitus, verse 5.

3 Mary, verse 6

4 Andronicus amd Junia, verse 7.

5 Amplias, verse 8.

6 Urbane and Stachys, verse 9.

7 Apellis and Aristobulus' household, verse 10.

8 Herodion and the household of Narcisus, verse 11.

9 Tryphena, Tryphasa and Persis, verse 12.

10 Ruphus and his mother, verse 13

11 Asyncritus, Phlegon, Hermas, Patrobas, Hermes, and his brethren, verse 14.

12 Philologus, Julia, Nereus and his sister,
Olympus, and the Church in their house, verse 15.

c. Salutations from his own companions cf. Chapter 16.

1 Timotheus, Lucuis, Jason, and Sosipater, verse 21.

2 Tertius, verse 22.

3 Gaius, Erastus, and Quartus.. verse 23.

II. The Myth

1. Abraham's faith as symbolic of the fact that circumcision was not essential. Cf. Chapter 4:1 - 25.

2. The story of the fall in presenting redemption from sin through Christ. cf. Chapter 5:12-21.

3. The birth of Isaac to show that all believers are the children of promise. cf. Chapter 9:7-9.

4. The birth of Esau and Jacob to show God's choosing people he loves. cf. Chapter 9: 10-13.

5. The seven thousand who had not bowed knee to Baal as an indication that there were some of the Jewish people who would believe. cf. Chapter 11:2-4.

III. The Allegory

1. The Jew and physical circumcision as an allegory of the Christian and spiritual purity. cf. Chapter 2: 28-29.

2. A wife released from her husband by death as an allegory of Christians being released from the law by the death of Christ. cf. Chapter 7: 1-4.

3. The allegory of the cultivated and wild olive tree as an allegory of the Jew and Christian. cf. Chapter 11: 16-25.

4. The body and members as an allegory of the offices of the Church. cf. Chapter 12: 1 - 8.

IV. The Inspirational Climax of Praise.

1. The Christian's triumph over all that would separate him from Christ. cf. Chapter 8: 35 - 39.

2. Praise of the messenger of the Gospel. cf. Chapter 10: 13 - 15.

3. Praising the mercy of God. cf. Chapter 11: 33- 36.

V. Dialectic: As found in the form of a question which is used to introduce the proposition under discussion. cf. Chapters 3: 1, 3, 6, 9, 27, 29, 31; 4:1, 10; 6:1, 15; 7:7; 9:4, 30; 10:18; 11:1, 7, 12-17.

VI. Quotations: cf. Chapters 1:17 (Hab. 2:4); 3:4 (Ps. 51:4), 10-18 (Ps. 14:1-3; Ps. 5:9; 10:7; 36:1; 53:1-3; 140:3, Is. 59: 7); 4:7f. (Ps. 32:1f.), 17 (Gen. 17:5); 8:36 (Ps. 44:22); 9:7 (Gen. 21:12), 9(Gen. 18: 14), 13 (Mal. 1:2f.), 14 (Ex. 33:19), 17 (Ex. 9:16), 25 (Hos. 2:23); 27 f. (Is. 10:22, 23), 29 (Is. 1:9; 13:19), 33 (Is. 28:16); 10:5 (Lev. 18:5) 6 - 8 (Deut. 30: 12-14), 11 (Is. 28:16), 13 (Joel 2:32), 15 (Is. 52:7) 18(Ps. 19: 4,)19 (Deut 32:21), 20 f (Is. 65:1f.); 11:3 - 4 (I Kin. 19:14 - 18), 8 (Is. 29: 10; 6:10 ), 9 f. (Ps. 69: 22f), 26 (Is. 59: 20), 27; (Is. 27:9); 14:11,(Is. 45:23); 15:3 (Ps. 69:9), 9 (Ps. 18:49), 10 ( Deut. 32:43 ), 11 (Ps. 117:1), 12 (Is 11:1), 18.), 21 (Is. 52:15).

VII. Simile and Metaphor: Allusions to Contemporary Life.

1.(Law Terms)

δικαιόω and related forms cf. Chapters 2:13; 3:21, 25,

26, 28, 5:1, 9, 16, 18; 8:30.

υἱοθεσίαν Cf. Chapters 8:15, 23; 9:4.

ἐκκαλέω Cf. Chapter 8:33.

τὸ σῶμα Cf. Chapter 14:10

κρίνω and related forms, Cf. Chapters 2:1, 2, 3, 16; 3:6,7; 5:16, 18; 8:34; 14:10

2. ἐχθρός Cf. Chapters 5:10; 11:28
3. καταλλάσσω Cf. Chapter 5:10
4. (Slavery)
   ἀπολύτρωσις Cf. Chapters 3:24, 8:23
5. κεφαλεύς Cf. Chapter 9:21
6. ἐκλογή Cf. Chapters 8:33; 11: 5, 7, 28
7. βασιλεύω Cf. Chapters 5:14, 21; 6:12
8. θάπτω Cf. Chapter 6:4
9. κυριεύω Cf. Chapter 6:14; 7:1
10. ὀψώνιον Cf. Chapter 6:23
11. κληρονόμος Cf. Chapters 4:14; 8:17
12. (War)
    νικάω Cf. Chapter 8:37
13. (Agriculture)
    ἐγκεντρίζω Chapter 11:23, 24; See also the allegory of the wild and cultivated olive tree; Chapter, 11:16 - 25

# FIRST CORINTHIANS

I. Personal Approach:

1. Introductory address to the Church at Corinth and to all Christians. Chapter 1:1 f.

2. Reference to himself by use of the personal pronoun or first person of the verb. Cf. Chapters 1:4, 10, 11, 12, 14, 15, 16, 17; 2:1, 2, 3; 3:1, 2, 6, 10; 4:4, 6, 9, 14, 15, 16, 17, 18, 19, 21; 5: 3, 4, 9, 11, 12; 6:12; 7:6, 7, 8, 10, 12, 25, 26, 29, 32, 35, 40; 8:13; 9: 1, 2, 3, 6, 8, 15, 16, 17, 18, 19, 20, 22, 23, 26, 27; 10:1, 14, 19, 20, 29, 30, 33; 11:1, 2, 3, 17, 22, 23; 12:1, 3; 13: 1, 2, 3, 11, 12, 13; 14:5, 6, 11, 14, 15, 18, 19; 15:1, 3, 8, 9, 10, 11, 31, 32, 34; 16:1, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 15, 16, 17, 18, 21.

3. Direct appeal to those whom he is addressing through the use of the second person plural and singular of the personal pronoun and the second person plural of the verb. Cf. Chapters 1;3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 26, 30; 2:12,3, 5; 3: 1, 2, 3, 4, 5, 16, 17, 22; 4: 6, 7, 8, 14, 15, 16, 17, 21; 5:1, 2, 4, 6, 7, 10. 12, 13; 6: 1, 2, 3, 4,5, 7, 8, 9, 11, 15, 16, 19, 20; 7: 5, 16, 21, 23, 27, 28, 32, 35; 8:9, 10, 11, 12; 9:11, 12, 13, 24; 10:1, 7, 10, 13, 15, 21, 27, 28, 29, 31; 11: 2, 3, 19, 20, 22, 26, 30, 31; 12:1, 2, 3, 27, 31; 14:1, 5, 9, 12, 17, 20, 26, 31, 34, 36; 15:1, 2, 3, 12, 17, 31, 34, 36, 37, 51, 58; 16:1, 2, 3, 7, 10, 12, 13, 15, 18, 19, 20, 23, 24.

4. Use of the first person plural of the verb and of the personal pronoun: Cf. Chapters, 1:1, 2, 23; 2:6, 7, 12, 13; 3:9; 4:1, 9, 10, 11, 12; 5:8; 9:4, 5, 6, 11, 12, 13; 10:6, 8, 11, 16, 17, 22; 11:31, 32; 12:13, 24; 13: 9, 12; 15:3; 14, 15, 19, 30, 31, 32, 49, 51, 52, 57.
5. Introduction of names of contemporary characters;
   1. Sosthenes mentioned in the introductory address, Chapter 1:1.
   2. Apollos, Cf. Chapters 3:4, 5, 6; 4:6; 16:12.
   3. Cephas, Cf. Chapters 3:23; 9:5.
   4. The Brethren of the Lord. Cf. Chapter 9:5.
   5. Barnabas, Cf. Chapter 9:6.
   6. Introduction of Timotheus. Cf. Chapter 16:10f.
   7. The household of Stephanas. Cf. Chapter 16:15.
   8. Fortunatus. Cf. Chapter 16:17 f.
   9. Salutation from Aquila and Priscilla, Chapter 16:19.
6. Salutation of Paul by his own hand. Cf. Chapter 16:21.

II. THE MYTH

1. The cloud and The Crossing of The Red Sea used as an example of God's leadership. Cf. Chapter 10:1f.
2. The manna is seen as a spiritual food. Cf. Chapter 10:3.
3. Christ is visualized as the spiritual antitype of the rock which gave water when Moses struck it. Cf. Chapter 10:4.
4. The malcontents being destroyed referred to as an example to the murmurers of his day. Cf. Chapter 10: 5, 10.

5. The worship of the golden calf used as a warning against idolatry and license. Cf. Chapter 10:7.

6. The allusion to the serpents used as a warning against tempting God. Cf. Chapter, 10:9.

7. Adam's sin which caused the fall is contrasted with Christ's righteousness which brings a restoration. Cf. Chapter 15; 21 f.

III. ALLEGORY:

1. The Body and members as an allegory of the Church. Cf. Chapter 12: 12 - 30.

2. The sowing of grain as an allegory of the death and resurrection of the body. Cf. Chapter 15: 35 - 38.

IV. The Encomium:

1. The Praise of Charity(ἀγάπη) Cf. Chapter 13:1 - 13.

V. The Inspirational Climax of Praise:

1. Description of the victory over death. Cf. Chapter 15: 54 - 57.

VI. Dialectic used as in Romans. Cf. Chapters [illegible] ; 9:1, 5; 10:19; 11:13; 14:6, 15, 23; 15:12, 29, 35.

VII. Quotations:

Cf. Chapters 1:19 f. (Is. 29:14; 33:18); 1:31 (Jer. 9:23 f.); 2:9 (Is. 64:4), 16 (Is. 40, 13); 3:19 (Job. 5:13), 20 (Ps. 94:11); 5:13 (Deut. 13:5); 6:16 (Gen. 2:24); 9:9 (Deut. 25:4); 10:7 (Ex. 32:6), 26 (Ps. 24:1);14:21 (Isa. 28:11); 15:33 (Eccles. 2:24; Is. 22:13), 45 (Gen. 2:7), 54 (Is. 25: 8), 55 (Hos. 13:14).

VIII. Simile, Metaphor, Allusion to Contemporary Life.

1. Agricultural Life.

Cf. Chapters 3:6 - 9; 9:7, 10, 11; 15:37

2. Building.

Cf. Chapters 3:9-17; 6:19

3. Business Life.

οἰκονόμος Cf. Chapters 4:1 f.

4. Government and Law

βασιλεύω Cf. Chapters 4:8

κρίνω and related forms. Cf. Chapters 5:12, 13, 6:2, 3, 4, 5,

5. Theatre and Arena

θέατρον Cf. Chapter 4:9

6. Domestic Life ζύμη Cf. Chapter 5: 6, 7, 8.

7. Slavery. Cf. Chapters 6:20; 7:22, 23

8. Warfare, Cf. Chapter: 9:7

9. Athletics, Cf. Chapter: (9:24 - 27).

10. κέντρον Cf. Chapter 15: 55 f.

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# LIFE OF THE AUTHOR

Joseph Boyd Williams was born at Scranton, Kentucky, November 18, 1910. He attended Frenchburg High School in Frenchburg, Kentucky for two years. He then transferred to Winchester Academy in Winchester, Kentucky and received his high school diploma from this school He attended Morehead State Teachers College, Morehead, Kentucky for one year, after which he transferred from this college to Anderson College and Theological Seminary, Anderson, Indiana. While attending this school, he worked in a General Motors Plant in Anderson. He transferred back to Morehead and received his A. B. degree from that institution.

The writer indicated his desire to enter the ministry of The Church of God at the age of eighteen. Immediately, he was asked to serve as assistant to his father who had the care of four local churches. While serving the church in this way, he taught in the rural schools of the community. He has also held a position as Head of the Science Department and Assistant Athletic Director of Morgan County High School, West Liberty, Kentucky. In 1941, while he was serving as Principal in the Jenkins Independent School System, Jenkins, Kentucky, the Colonial Place Church of God in Norfolk invited him to its pulpit as pastor.

This work was done while he was serving this Church.

In June, 1941, the Missionary Board of The Church of God

appointed him to direct the training of native teachers and supervise the operation of some eighty native schools which are a part of the Mission program of the Church of God in Kenya Colony, British East Africa. He will assume the duties of this post as soon as conditions permit.